

THE DIAPASON

APR 29 1949

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Fortieth Year, No. 6. Whole No. 474

CHICAGO, ILL., U.S.A., MAY 1, 1949

Subscription \$1.50 a Year—15 Cents a Copy

ORGAN IT BUILT IN 1868 IS REBUILT BY ODELL STANDS IN HISTORIC CHURCH

Instrument in Tarrytown, N. Y., Where
Washington Irving Worshipped,
Modernized by Great-Grand-
sons of Original Builders.

Christ Episcopal Church, Tarrytown, N. Y., enshrined as the place where Washington Irving worshipped and served as warden and vestryman for many years, rededicated its newly-rebuilt organ March 20. The old brick edifice, home of one of the early American Episcopal parishes, stands as a sentinel on the Albany Post-road, high on the left bank of the Hudson River and not far from the scene of Irving's "Sleepy Hollow."

Restoration and modernization of the organ is unique in that the work was carried out by J. H. & C. S. Odell & Co., the same firm that built and installed the instrument in 1868. The great-grandsons of the original builder directed the project. The old console of the sliding-door type was replaced by a modern all-electric console installed on the opposite side of the chancel from the organ chamber. Of interest was the old combination action, operated by pistons placed between the manuals—an innovation of that era. All the old action has been eliminated and the old chests have been renovated and equipped with electro-pneumatic action built by the Odell Company. The original pipework was restored and revoiced.

Iona H. See, A.A.G.O., director of music, assisted in the technical details, representing the church, and William H. Odell prepared the specifications. The stoplist:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
*Gamba, 8 ft., 61 pipes.
Clarinet Flute, 8 ft., 61 pipes.
Keraulophon, 8 ft., 49 pipes.
Principal, 4 ft., 61 pipes.
Waldflöte, 4 ft., 49 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Sesquialtera (17-19-22), 183 pipes.
Chimes, 25 tubular bells (tower amplification).

SWELL ORGAN.

Open Diapason, 8 ft., 49 pipes.
*Salicional, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 49 pipes.
*Flauto Traverso, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Oboe, 8 ft., 49 pipes.
Tremulant.

PEDAL ORGAN.

Double Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (ext. Bourdon), 8 ft., 12 pipes.

*Replaces original stop.

During the progress of the work several newspapers dated September, 1868, were found in a state of nearly perfect preservation. They had been folded and used to shim up the wooden arms of the hand-pumping apparatus. A study of the papers revealed that our nation in that post-Civil War period was plagued by pretty much the same troubles we are experiencing today, indicating that we are perhaps not as badly off as we are inclined to believe.

BASIL HARWOOD, ENGLISH ORGANIST-COMPOSER, DEAD

Basil Harwood, noted English organist and composer, whose works appear frequently on recital programs in this country, died April 4 at the age of 90 years. Dr. Harwood was born April 11, 1859, in Woodhouse, England. He was the organist of Ely Cathedral from 1887 to 1892 and of Christ Church Cathedral, Oxford, from 1892 until 1903. For nine years beginning with 1900 he was choral director at Oxford University. He was editor of the Oxford Hymn-book in 1908. Besides cantatas, service music, etc., Dr. Harwood wrote a number of organ works, including two sonatas, a concerto, the well-known "Dithyramb" and other pieces. He received the degree of doctor of music from Oxford in 1896.

DR. WILLIAM CHURCHILL HAMMOND



DR. WILLIAM CHURCHILL HAMMOND is shown in this picture on his sixtieth anniversary as organist of the Second

Congregational Church of Holyoke, Mass. The child beside him at the piano is his granddaughter, Diana Hammond.

FREDERICK H. JOHNSON DEAD AFTER NEW ENGLAND CAREER

Frederick H. Johnson, organist, composer and teacher, and an authority on the music of the Episcopal Church, died April 11 in Bradford, Mass., at the age of 65.

Mr. Johnson served as organist and choirmaster of prominent churches after his graduation from Harvard College in 1904. He was organist and choirmaster of the Church of the Advent in Boston for eighteen years, transferring to the Cathedral Church of St. Paul in 1946. He was a member of the Boston University music faculty for fifteen years and head of the music department at Bradford Junior College until his retirement in 1946.

Mr. Johnson was a fellow of Trinity College, London, former dean of the Wellesley Conference Music School and a former dean of the old New England Chapter, American Guild of Organists.

Mr. Johnson composed several choral and organ works and published a book on "Method of Ear Training and Dictation."

Surviving are his widow, Katherine, and a son, Frederick, Jr.

FIVE ORATORIOS IN LENT AT BRICK CHURCH, NEW YORK

Under the direction of Dr. Clarence Dickinson five oratorios were sung on Sunday afternoons in Lent at the Brick Church in New York City. The offerings included: March 6, "Elijah," Mendelssohn; March 13, "The Light of Life," Elgar; March 20, "Requiem," Verdi; March 27, "Everyman," Walford Davies; April 3, "St. Matthew Passion," Bach. "The Crucifixion," by Stainer, was presented by the motet choir and soloists on Good Friday at 12:15 noon.

WILLIAM C. HAMMOND DIES IN HOLYOKE, MASS.

CLOSE OF NOTABLE CAREER

Organist of Second Congregational Church Sixty-four Years—Professor at Mount Holyoke College for Thirty-seven Years.

William Churchill Hammond, Mus.D., for sixty-four years organist of the Second Congregational Church in Holyoke, Mass., a position he held until his death, and for thirty-seven years professor of music at Mount Holyoke College, died suddenly April 16 at his home in Holyoke. He was one of the surviving founders of the American Guild of Organists and one of the best-beloved men in the organ world and in his community. Dr. Hammond was 89 years old.

Dr. Hammond was stricken with a heart attack while having breakfast with his wife. He had spent one of his usual busy days making final preparations for the Easter music. At noon he played at a Good Friday service and late in the afternoon he conducted a rehearsal.

William Churchill Hammond was born in 1860 in Rockville, Conn. His career at the organ began Jan. 4, 1876, in the Second Congregational Church of his home town. This continued for eight years; then for one year he was at the Pearl Street Congregational Church, Hartford. He first played the organ in Second Church, Holyoke, Jan. 29, 1885, on the occasion of the dedication of a new house of worship. He had given 850 recitals at his church, besides 300 to 400 at Mount Holyoke College, and another fifty at Smith College.

While serving as organist and choir master, Dr. Hammond carried on a successful career on the music faculties of two colleges. From 1889 to 1899 he taught organ at Smith College and from 1900 to 1937 he served as head of the music department of Mount Holyoke. Mount Holyoke conferred on him the honorary degree of doctor of music in 1924.

In 1898 Dr. Hammond married Fanny Bliss Reed, daughter of the pastor of his church and one of his piano pupils. Mrs. Hammond taught music in Holyoke for many years and is custodian of the Skinner collection of rare instruments. Her brother, the late Dr. Edward Bliss Reed of Yale, organized the New Haven Choral Society.

Dr. Hammond is survived by his widow and two sons—William C. Jr., of Manchester, and Lansing Van der Hayden Hammond of New York City. Funeral services were held April 18 in his church.

Dr. Hammond's church manifested its affection for its organist on many occasions, the last being his sixtieth anniversary in 1945.

"Few people have as large or as devoted a circle of friends, or keep up as large a correspondence," said the folder of the church on the anniversary Sunday. "No reasonable call has ever been refused. With abounding wit and good humor, a real gift for friendship, unflinching courtesy and kindness, and open-handed generosity, he has built himself a secure place in our affections. We delight to pay him our sincere tribute on this anniversary."

A unique method of paying tribute to Dr. Hammond was adopted by his church in the formation of the "William Churchill Hammond Organ Maintenance Fund." The parish committee set up the fund with an original contribution of \$2,000. To this more than \$4,000 was added by individuals, so that the total is well above \$6,000. The money assures the upkeep of the large Skinner organ for all time.

Light on Dr. Hammond's career and activities was shed in an article in THE DIAPASON May 1, 1930, from the pen of Dr. Hamilton C. Macdougall, his contemporary and for many years professor of music at Wellesley and a staff contributor to THE DIAPASON. From it the following is taken:

"So identified with the career of William Churchill Hammond have been the musical interests of that portion of New

School of Music Library
Burton Memorial Tower
University of Michigan

England stretching from Greenfield in Massachusetts to Hartford in Connecticut that it is impossible to say whether Hammond has grown up with the Connecticut River valley or the Connecticut River valley has grown up with Hammond. *** I have never had the courage to ask Hammond whether he realizes and enjoys his well-deserved popularity, but he must be less than human if he fails to do so. From the college students at Mount Holyoke I had heard many accounts of his popularity in college and in Holyoke, a city of 60,000 people, where he has lived for many years; so one day when in Holyoke it occurred to me to test the matter. I stopped at the traffic officer's station near the city hall and said: 'Will you direct me to Hammond's church?' Quick as could be came the response: 'Third right, first left.' This was convincing.

"Mr. Hammond's father played the violin and the double-bass, directed the choir of the Rockville, Conn., church and sang bass in it. All the neighbors were good amateur musicians and young Hammond grew up naturally in the art. He began his musical experience at the age of 8 by blowing the church organ; he tells with great glee that on Jan. 3, 1876, he was the organ blower, and on Jan. 4 he was the organist. It seems that the lady organist suddenly took it into her head to get married. He could play the manuals just enough to take the duties of the simple service.

"Mr. Hammond soon became the pupil of B. F. Leavens of North Colchester. Leavens died in 1879. At this time there were two men holding organists' posts in Hartford—Henry Wilson (1828-1878) and N. H. Allen (1848-?), and it was to Mr. and Mrs. Allen that Hammond went for lessons; the former taught him organ and theory, the latter for three years piano. Allen was a pupil of August Haupt (Berlin).

"When he was 20 young Hammond made up his mind he wished to be a musician and began study with S. P. Warren (1841-1915) of Grace Church, New York City. It was from Warren that Hammond received the major part of his professional training.

"Since 1890, when he was 30, Hammond has carried on simultaneously three careers—those of (1) church organist and choirmaster, (2) organ recitalist, (3) professor of music in a college. *** It was early in 1885 that he played his first service in Holyoke. In 1883 there was a three-manual Hutchings—forty-five stops. In March, 1919, the church was burned and, at a cost of \$850,000, a new building was erected, with a fine four-manual Skinner organ of eighty-five stops. ***

"As a recitalist Hammond's industry has been marvelous. On May 25, 1924, he gave his one thousandth recital."

OPEN SCHULMERICH BELLS IN NASHVILLE, TENN., CHURCH

The carillon bells installed by Schulmerich Electronics in Christ Episcopal Church at Nashville, Tenn., and presented to the church by William Settle Bransford and Nora McGavock Bransford as a memorial to their parents were dedicated on Palm Sunday. Arthur L. Bigelow, bellmaster of Princeton University, gave a recital on the bells in the afternoon and in the evening Dr. Alexander McCurdy of Philadelphia gave the following organ program: Four Chorale Preludes and Prelude and Fugue in E minor, Bach; "Meditation of the Bells," McCurdy; "Greensleeves," Purvis; Toccata on "St. Theodulph," Diggle; "In dulci Jubilo," Dupré; "The Tumult in the Praetorium," de Maleingreau; "Poem" for organ and carillon bells, Elmore.

There are two distinctly different sets of bells—twenty-five English and a sixty-one-note Flemish carillon, to be played separately from the organ keyboard. In addition there is a separate keyboard for the Flemish carillon.

THE AMERICAN ORGAN PLAYERS' Club of Philadelphia presented a recital by Louis Schroeder, the choir of St. Simeon's Lutheran Church, of which he is music director, and the Philadelphia Inquirer Chorus, under the direction of Dr. Clyde Dengler, at St. Simeon's Church Feb. 28. Following was the program: "Psalm 19," Marcello; Solemn Melody, Davies, and Prelude and Fugue in E minor (Cathedral), Bach; chorus, Gloria from Twelfth Mass, Mozart, and "The Lord's Prayer," Malotte-Delis; organ, Third Sonata, Guilmant (two movements); Prelude on "Rhosymedre," Vaughan Williams; chorus, "Send Forth Thy Spirit," Schuetky, and Hallelujah Chorus, Handel; organ, Intermezzo, Rogers; "At Eventide," Kinder.

WILLIAM WATKINS



WILLIAM WATKINS WINNER OF THE \$1,000 N.F.M.C. PRIZE

William Watkins, organist of the New York Avenue Presbyterian Church, Washington, D. C., was declared the winner of the \$1,000 organ award in the young artists contest of the National Federation of Music Clubs in Dallas, Tex., early in April.

Mr. Watkins was born in Danville, Va., Oct. 20, 1921. Most of his training in all musical subjects was with Raimonde Aubrey, who lived in Danville then and is now head of the music department at the Georgia State Woman's College in Valdosta. In 1941 Mr. Watkins won a scholarship at the Peabody Conservatory in Baltimore, where he studied organ with Virgil Fox the season of 1941-42 and again from 1946-48, after three years in the army. He was graduated last May with the Peabody artist diploma, the eighteenth artist diploma given in organ in the history of the school, or since 1882. When he first went to Washington he was organist of the First Congregational Church. He was appointed organist of the New York Avenue Presbyterian Church in February, 1948.

In the contest at Dallas the judges in organ were Dora Poteet Barclay, Harold Gleason and John Rosenfeld. There was one other winner—Miss Jean Geis, a pianist. Each received \$1,000. The requirements for the contest were to play from memory the Bach Fantasia and Fugue in G minor, the Sowerby Sonatina and the Piston Prelude and Allegro (with piano in place of the strings) and two complete recital programs of the entrant's own choosing.

MISS MINNE JENKINS, A.A.G.O., IS DEAD IN LOS ANGELES

Miss Minne Jenkins, A.A.G.O., a veteran California organist, died March 17 in Los Angeles. Funeral services were held March 22 at the chapel of the Holtenbeck Home, where she had lived for a number of years and of which she had been organist since 1922. Clarence Mader played the service.

Miss Jenkins was born Feb. 20, 1873, in Princeton, Ind., the daughter of a Cumberland Presbyterian minister. She was graduated from the New England Conservatory of Music. In 1911 she passed the associate examination of the American Guild of Organists and was the first woman to join the Southern California Chapter thirty-eight years ago. In 1908 she moved to Los Angeles and was active in Guild and church affairs up to February of this year.

HENRY HANS HINRICHSSEN was born April 13 at the Lennox Hill Hospital in New York City. He is the second child of Mr. and Mrs. C. F. Hinrichsen and a member of the fifth generation of the family which has owned the famous Peters Edition, founded in 1800. He has been named in memory of Mr. Hinrichsen's father and brother, both of whom were killed by the Nazis. The young man's mother is the former Evelyn Merrell, who was an organist in Washington, holds a master's degree in music from Mills College and was secretary to Dr. Luther Evans, chief librarian of the Library of Congress, before her marriage in 1945.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 25 East Jackson Boulevard, Chicago 4, Ill.

PETERS EDITION

Just off the press:

Dietrich Buxtehude

(1637 - 1707)

Organ Works

Preludes and Fugues. URTEXT edition (P. Ed. 4449).....\$3.00
9 Preludes and Fugues, Toccata and Fugue,
Fugue in C, Passacaglia, Ciacona, Canzonetta
Chorale Preludes. URTEXT edition (P. Ed. 4457)..... 3.00
24 Chorale Preludes

Johann Ludwig Krebs

(1713 - 1780)

Organ Works

Preludes and Fugues. URTEXT edition (P. Ed. 4179)..... 3.00
4 Preludes and Fugues, Toccata and Fugue

Vincent Luebeck

(1656 - 1740)

Organ Works

Preludes and Fugues. URTEXT edition (P. Ed. 4437)..... 3.00
6 Preludes and Fugues, 2 Choral Improvisations

Spring 1949 list of additional new releases available upon request

C. F. PETERS CORPORATION

Music Publishers

Carnegie Hall

881 Seventh Avenue

New York 19, N. Y.

An Excellent New Collection

SIX ORGAN TRANSCRIPTIONS FROM BACH

By EDWIN ARTHUR KRAFT

This album reflects anew the superior musicianship of its compiler. Its contents embrace a half-dozen of the master's shorter compositions, three of them in special arrangements from piano works. Registrations for the Hammond Organ are included with those for the standard organ.

Contents:

Andante, from "Italian Concerto"
Jesu, Jesu, Thou art Mine
O Saviour Sweet, O Saviour Kind
Sarabande, from the "Second English Suite"
Sarabande, from the "Third English Suite"
Subdue Us by Thy Goodness

Price, 50 cents

OLIVER DITSON CO.

Theodore Presser Co., Distributors

1712 Chestnut Street

Dept. D-4

Philadelphia 1, Pa.

BIG CHURCH IN SOUTH TO HAVE KILGEN ORGAN

ORDER FOR ALEXANDRIA, LA.

Installation of Three-Manual Instru-
ment in New Edifice of Em-
manuel Baptist Planned for
Latter Part of the Year.

One of the large new churches being
built in the South, Emmanuel Baptist,
Alexandria, La., has ordered a three-
manual organ from the Kilgen Organ
Company, St. Louis. The instrument is
planned to be placed in chambers adjoining
the chancel, with swell and choir sec-
tions under separate expression and great
and pedal unexpressive. Ornate grilles
will screen the tone openings. The con-
sole will be of the stopkey type. The
church, of Gothic design, will seat ap-
proximately 1,000. Installation of the
organ is planned for the latter part of
1949.

The stop specification of the organ is
as follows:

GREAT ORGAN.
Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes (in Choir chamber), 25 tubes.

SWELL ORGAN.
Bourdon, 16 ft., 32 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Flautino, 2 ft., 73 pipes.
Plein Jeu, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.

CHOIR ORGAN.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Zart Flöte, 4 ft., 73 pipes.
Nasard, 2 1/2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes, 25 tubes.

PEDAL ORGAN.
Major Bass, 16 ft., 32 pipes.

Bourdon, 16 ft., 32 pipes.
Rohr Bourdon (from Swell), 16 ft., 32
notes.
Principal, 8 ft., 32 pipes.
Rohr Flöte (from Swell), 8 ft., 32 notes.
Super Octave (extension 8-ft. Princi-
pal), 4 ft., 12 pipes.
Trombone (extension 8-ft. Trompette),
16 ft., 12 pipes.
Trompette (from Swell), 8 ft., 32 notes.

MEMBERS OF CHICAGO CLUB OF WOMEN HEAR THE BALDWIN

At the March meeting of the Chicago
Club of Women Organists members and
friends filled the Baldwin organ salon to
hear three members of the club and two
guest artists present a program. Marie
Briel Humphries played "Twilight at
Fiesole," Bingham; "The Women of
Bethany," Weinberger, and "Benedictus,"
Weitz, on the Baldwin electronic organ.
Miss Helen Wojnarowski, mezzo soprano,
a member of the Music Study Club, sang
"Homing," Del Riego; "Beau Soir," De-
bussy, and a Richard Strauss selection.
She was accompanied by Edith Heller
Karnes at the piano. As the last number
on the program Anna Gwinn Picken read
"Enoch Arden" to the musical setting by
Richard Strauss, which was played by
Eugenia Wright Anderson, a club mem-
ber.

At the February meeting, held in the
home of the treasurer, Miss Bernice
Schwieger, the members listened to
Schweitzer recordings of Bach works.

The hymn festival originally scheduled
for May 2 will be presented in the fall.
The program committee's efforts to ar-
range varied musical programs have been
very successful, judging from the good
attendance at the meetings. Two of the
board members, Mrs. Walter Flandorf
and Mrs. Edith Dobson, were delegates
to the convention of the National Fed-
eration of Music Clubs, held in Dallas.

MENDELSSOHN'S "ELIJAH" was
sung at Calvary Episcopal Church in
Memphis, Tenn., Sunday evening, March
27, under the direction of Adolph Steuter-
man, F.A.G.O., with organ and orchestra
accompaniment. Harry J. Steuterman was
at the organ. The church was filled. This
was the sixty-second oratorio performance
with orchestra under Mr. Steuterman's
direction at Calvary Church.

VOICING

The relation between the stock voicing of pipes
and the special work by an artist is much the
same as the relation of a ready-made suit to a
superbly custom-tailored and fitted article.

A stock voiced set will be safely voiced
throughout—but with a deadly sameness of qual-
ity in the middle octaves and a lack of character
in the bottom and top octaves. To produce char-
acter in the extreme ranges is too dangerous for
indiscriminate use.

The element of intensity (loudness and soft-
ness only) need not be interfered with—but the
singing quality should show where it is natur-
ally at its best. With all stops so voiced, each
section of the keyboard is distinctive and a chord
in the octave above that already sounding pro-
duces a very different effect from that made by
the usual use of an octave coupler.

Really painstaking voicing, because it is based
on a known use, is free to develop the maximum
of quality in each octave—yet with a unity
throughout the stop. The quality shades and
shifts according to the height or depth of the
pitch. In a like manner a Mixture provides each
octave with an individual character, when the
division is considered as a whole.

AEOLIAN-SKINNER IS THE
QUALITY ORGAN



AEOLIAN-SKINNER ORGAN COMPANY Inc.

G. Donald Harrison, President
William E. Zeuch, Vice-President

Factory and Head Office
BOSTON 25, MASS.

(Member of the Associated Organ Builders of America)

JUST PUBLISHED!

Wedding Music for the Organ

WITH HAMMOND REGISTRATION

Contents:

WAGNER	Wedding March from "Lohengrin"
BACH-GOUNOD	Ave Maria
SCHUBERT	Ave Maria
LISZT	Liebestraum
MARTINI	The Joys of Love (Plaisir d'Amour)
GRIEG	I Love Thee
MENDELSSOHN	Wedding March from "A Midsummer Night's Dream"
FOSTER	Come Where My Love Lies Dreaming
SCHUMANN	Träumerei and Romanze
DE KOVEN	Oh, Promise Me
BOHM	Calm as the Night
ROMBERG	Will You Remember
TCHAIKOVSKY	Andante Cantabile

\$0.00

New York 17: 3 East 43rd Street
Brooklyn 17: 275 Livingston Street
Cleveland 14: 43 The Arcade
Los Angeles 14: 700 West 7th Street

SCHIRMER

LA MARCHE TO BUILD FOR CHICAGO CHURCH

THREE-MANUAL IS DESIGNED

Episcopal Church of the Mediator Will
Install Instrument as a Memorial
to All Those Who Served in
the World War.

The Church of the Mediator, Episcopal, 110th Street and Hoyne Avenue, Chicago, through the rector, the Rev. G. C. Story, D.D., and the vestry, has placed a contract for a three-manual organ to be installed on or about Sept. 1. The organ will be a memorial to parishioners who served in the world war and funds have been saved for many years to pay for it. The contract was awarded to La Marche Brothers of Chicago. The organist, George R. Keck, and the builders have prepared the specifications with the aim of providing an instrument thoroughly adequate for the needs of the congregation. The stoplist is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Gross Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes (prepared for).

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp (prepared for).
Tremolo.

PEDAL ORGAN.

Bourdon, 16 ft., 56 pipes.

Liebllich Gedeckt (from Swell), 16 ft., 32 notes.
Gross Flöte (from Great), 8 ft., 32 notes.
Gamba (from Great), 8 ft., 32 notes.
Flute, 4 ft., 32 notes.

PENDLETON LEADS PARIS ORCHESTRA AND CHORUS

The first Paris performance in fifteen years of the "Requiem" by Brahms was given Feb. 23 by Edmund Pendleton of the American Church on the Quay d'Orsay, conducting his own orchestra of fifty pieces and the Philharmonic Chorus, the Superior Normal School Chorale and the St. Benoit Singers combined—200 participants in all. The soloists were Hilda Ohlin of the Chicago Opera company and Bernard Demigny, young French baritone. The church was filled, some 300 people being turned away because of lack of room.

Among critics who publicly expressed their opinions, Claude Rostand under a four-column heading in *Carrefour* writes: "Mr. Pendleton's execution excelled by an impeccable adjustment * * * excelled also by a style which is excellent, exact and of perfect sobriety." Jacques Longchamp, editor-in-chief of the *Journal des Jeunes Musicales*, wrote: "Mr. Pendleton gave a masterly performance. We congratulate his choral and symphonic ensemble, which he so marvelously inspired." Maurice Imbert in *Cette Semaine* said: "Mr. Pendleton has an arm which commands, gestures which knead, mold and lift up the sonorous matter. His will and acts are dictated by a clear artistic sense. * * * We must salute in him a leader of exceptional rank."

At Christmas Mr. Pendleton gave a performance of "The Messiah" (first part) and Mrs. Pendleton conducted her children's choir, "Les Chanterelles," in a program of old noels which she had harmonized for two, three and four voices *a cappella*.

THE ORATORIO "ELIJAH," by Mendelssohn, was presented at the First Presbyterian Church, Albany, N. Y., March 20 by the choir and choral club of the church. The director was Miss Helen Henshaw, F.A.G.O., organist and choir director of the church, and the organist was Miss Hazel Roberts.

QUALITY— OR CAMOUFLAGE

Many post-war materials are scarce, and first-grade materials are scarcer.

Sugarpine, leather, ivory, ebony, various metals, etc., etc. So far as AUSTIN is concerned, second-rate materials simply do not exist. AUSTIN has not lowered its pre-war standards. AUSTIN never has and never will permit the use of second-rate stuffs.

In 1949, as in the past, all clear lumber, all heavily brushed (not sprayed) with orange shellac—so the buyer can see what he is getting. No substitute lumber disguised with paints and stains. The finest of ivory in keys and knobs, and genuine ebony pedal sharps.

These outward and visible signs are the true gauge of inward quality and integrity. Their lack is the reverse. The competent buyer will consider and weigh these points.

AUSTIN ORGANS, Inc.
HARTFORD, CONN.

Member Associated Organ Builders of America

GRAY-NOVELLO

New!

THE CANTICLE of the SUN

by

SETH BINGHAM

A Cantata for Chorus of Mixed Voices with Soli ad lib, with an accompaniment for organ or orchestra. The text by St. Francis of Assisi, translated by Father Paschal Robinson.

Price, \$1.25

First Performance: May 26, 1949, at the Ascension Day Service of the American Guild of Organists, St. Bartholomew's Church, New York, N. Y.

THE H. W. GRAY CO., Inc., 159 E. 48th St., New York 17

Agent for Novello & Co., London

GRAY-NOVELLO

ORGAN COLLECTIONS AND SUITES

by Composers of Our Time

Valuable Additions

to Every Organist's Library

SETH BINGHAM

"Baroques", Suite in Five Movements.....\$2.00

S. KARG-ELERT

"Cathedral Windows", Six Pieces on Gregorian Tunes 3.00

CYRIL SCOTT

Transcriptions, Series I..... 2.00

CHARLES WOOD

Sixteen Preludes, in 2 books.....each 2.25

C. H. KITSON

Six Choral Preludes..... 1.25

FREDERICK H. WOOD

"Scenes in Northumberland", Suite 2.25

"Scenes on the Downs", Suite 2.25

CHARLES V. STANFORD

Six Short Preludes and Postludes, 1st Set, Op. 101... 1.00

Six Short Preludes and Postludes, 2nd Set, Op. 105... 1.50

GALAXY MUSIC CORPORATION

50 West 24th Street

New York 10, N. Y.

PROGRESS . . . IN PIANOS

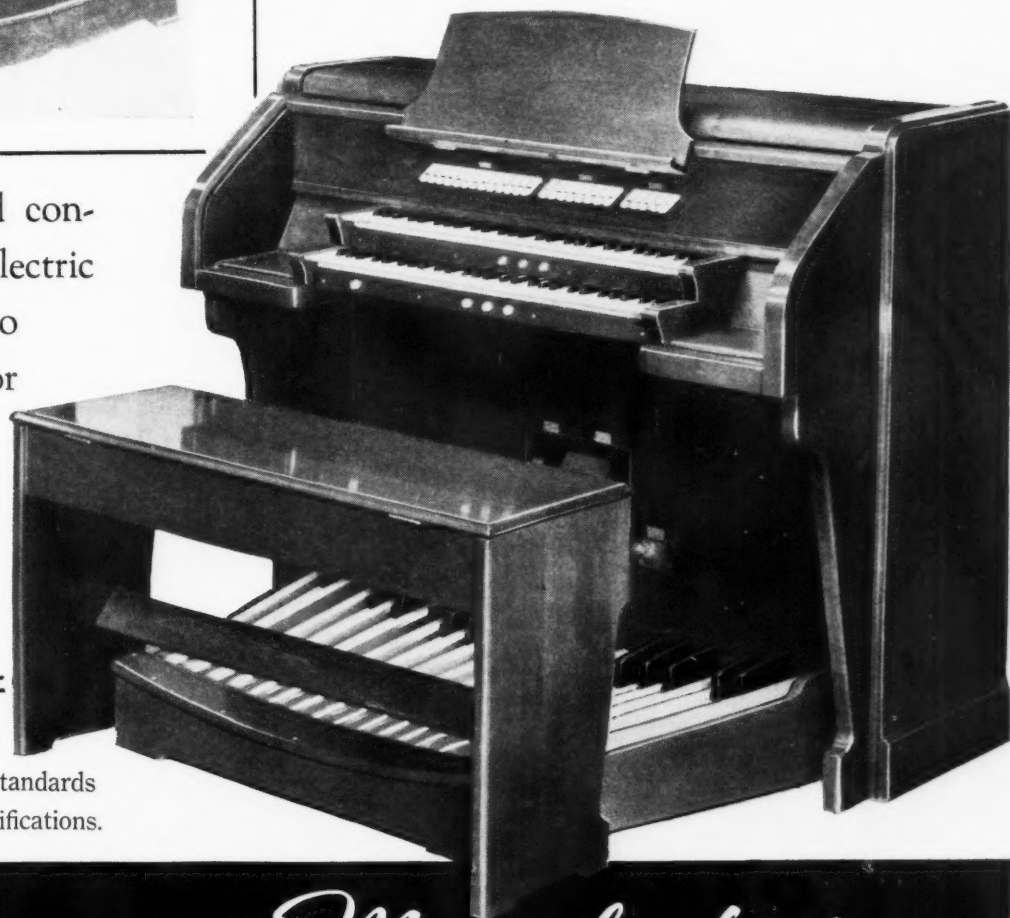


PROGRESS IN ORGAN CONSOLES



Reisner has followed the excellent taste of modern cabinet makers and has incased its up-to-date electrical action into a compact console to match the most modern interiors

The absence of wind conductors permits this all electric console to be moved to coincide with any interior arrangement.



Made strictly to all A. G. O. standards
Prices quoted on receipt of specifications.

THE W. H. REISNER *Manufacturing*
COMPANY, INCORPORATED • HAGERSTOWN, MD., U.S.A.

MANY FAITHS UNITED AT CHORAL FESTIVAL

EVENT IN CHARLESTON, S. C.

Roman Catholic, Protestant and Greek Orthodox Clergy and Choirs Participate in Impressive Program at the Citadel.

Religious faiths of nearly every kind were joined under the unifying influence of church music in Charleston, S. C., when the choirs of fourteen churches—Protestant, Roman Catholic and Greek Orthodox—presented their third annual festival at the chapel of The Citadel on March 8. The occasion was an impressive demonstration of the universal character of anthems, hymns and organ music and a testimonial to the effectiveness of the work of the A.G.O.

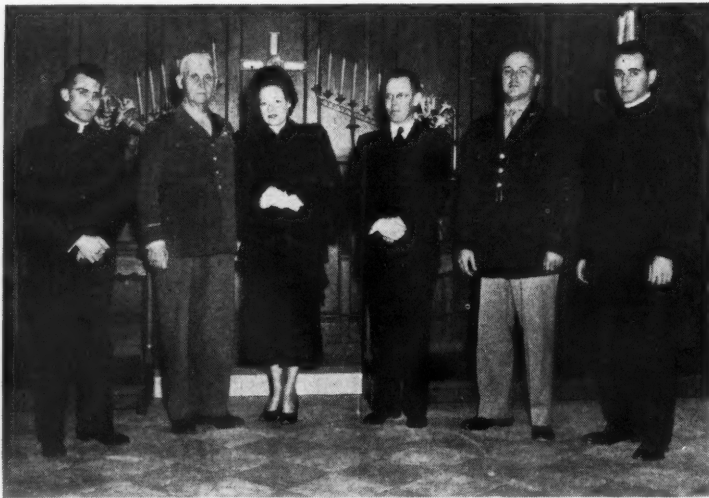
The program was opened by a Catholic priest, the Rev. St. John Patat, assistant at St. Patrick's Church and one of the chaplains for Citadel cadets. It closed with the benediction by the Rev. Carlisle Smiley, president of the Charleston Ministerial Union and pastor of Asbury Memorial Methodist Church. The program of sacred music was presented by the combined choirs, consisting of 200 singers. Several anthems were sung by individual choirs and in four anthems the entire chorus was heard.

When plans were made by the Charleston Chapter of the American Guild of Organists to sponsor this year's festival, the dean, Lieutenant Gardner M. Nichols, issued an invitation to all Charleston choirs to participate. The number included a Jewish synagogue, which later found its choir insufficiently prepared to take part. All the choirs were invited to a meeting at which their directors received copies of the anthems. Each choir took its music and learned it at individual practices, after which a second combined rehearsal was held. The third and final mass practice was held the night before the performance.

The chorus included choirs of five Protestant denominations, as well as the Catholic and Greek Orthodox faiths. Participants were: Asbury Memorial Methodist Church, Bethel Methodist, Citadel Chapel, Citadel Square Baptist, Episcopal Church of the Holy Communion, Hampton Park Baptist, Holy Trinity Greek Orthodox, St. Andrew's Lutheran, St. James' Methodist, St. John's Lutheran, St. Joseph's Catholic, St. Matthew's Lutheran, St. Michael's Episcopal and Westminster Presbyterian. Others participating were: Vernon W. Weston, director, Mrs. Kathleen O. Rahman, organist, of the Citadel Square Baptist Church; Miss Sarah Moore, organist-director at the Church of the Holy Communion, and Mrs. D. N. Horning, director, and Victor Kilpatrick, organist, Asbury Memorial Methodist Church.

The prelude and postlude were played by Miss Mallie McCranie, organist of St. Luke's Church, and William R. Quarterman, Jr., organist of St. Andrew's Lutheran Church; Miss Eulalie Adams, organist of St. Michael's Episcopal Church, accompanied the combined choirs and the cadet choir, and Miss Mary Drake accompanied the choir of Holy Trinity Greek Orthodox Church. The program was as follows: Prelude, "Softly along the Road of Evening" (from "Triptych Suite"), Maekelberghe; processional hymns, "Rise Up, O Men of God!" and "The Son of God Goes Forth to War"; anthems, "Ave Verum," Mozart; "Jubilate Deo," Schubert; "Make a Joyful Sound," Cain; "Show Me Thy Way, O Lord," Van Denman Thompson, and "A Lenten Meditation," Pasquet; offertory, "Priere a Notre Dame" (Gothic Suite), Boellmann; anthems, "Bow Down Thine Ear, O Lord," Athos Theodoros; "King of Glory, King of Peace," Bach; "O Bone Jesu," Palestrina; "Let All the World in Every Corner Sing," Shaw; "Gloria" (Twelfth Mass), Mozart; recessional, "Lead on, O King Eternal" and "God of Our Fathers"; postlude, "Sortie Festive," Boslet, and Chorale, Haywood.

MANY FAITHS UNITE FOR GUILD CHORAL FESTIVAL



SOME OF THE LEADING participants in the choir festival of the Charleston, S. C., Chapter of the A.G.O. March 8 are shown at the Citadel Chapel, where the program was given. Left to right are the Rev. St. John Patat, assistant at St. Patrick's Catholic Church; General Charles P. Summerall, president of the Citadel, who made the address of welcome; Mrs. D. N. Horning, sub-dean of the Charles-

ton Chapter, A.G.O., who directed the Asbury Memorial Methodist Church choir; the Rev. J. Carlisle Smiley, pastor of the Charleston Ministerial Union; Lieutenant Gardner M. Nichols, dean of the Charleston Chapter, A.G.O., and director of the festival, and the Rev. Nicholas Trivelas, pastor of Holy Trinity Greek Orthodox Church, who directed his choir in the program.

SUMMER MASTER CLASSES TO BE HELD IN PRINCETON

The beautiful campus of Westminster Choir College in Princeton, N. J., has been chosen by Dr. John Finley Williamson for his 1949 master classes, to be conducted from July 25 to Aug. 14. His long-established summer session in the East has become an event of interest to college, church and school musicians.

The summer school is divided into two groups—the one known as the professional school, made up of singers, organists, conductors, private teachers and public school music teachers; the other known as the vocal camp, made up exclusively of young people of high school and junior college age. Organ lessons may be had with Claire Coci. Class lessons also may be arranged.

Since 1934 Dr. Williamson's choirs have sung thirty-two major orchestral works with the New York Philharmonic, the Philadelphia Orchestra, and the NBC Symphony. In 1943 the Westminster Choir was selected by Arturo Toscanini to assist the National Broadcasting Company Orchestra in making the sound-track recording and film of the "Hymn of the Nations." This recording was made for the Office of War Information, for consignment to Italy and the Allied Nations. In November, 1944, the Westminster Choir, with Leopold Stokowski and Marian Anderson, made a Christmas film for the American armed forces.

KENNETH SIMMONS GOES TO WORCESTER, MASS., CHURCH

Kenneth Simmons, a student at Union Theological Seminary, New York City, has been appointed minister of music at the Old South Congregational Church in Worcester, Mass., where he plays a four-manual Möller organ.

Mr. Simmons was born in Pana, Ill., in 1921 and began playing the piano at the age of 6, and the organ at 13. He majored in organ at Illinois Wesleyan, studying with Frank B. Jordan and George L. Scott. In 1941 he was organist of Temple Moses Montefiore in Bloomington, Ill., and in 1942 became organist of the First Presbyterian Church in Clinton, Ill. He received his bachelor of music degree from Illinois Wesleyan in 1944. In 1943 he went into active duty in the naval reserve and was sent to DePauw University, where he was appointed organist and choir director of the First Presbyterian Church in Greencastle, Ind. While at Notre Dame University he played for the baccalaureate

and commencement of midshipmen. The next three years were spent in the navy. He ended his duty in command of the U.S.S. Y.M.S. 271 in Japan.

Mr. Simmons entered Union Theological Seminary in September, 1947, and will receive his degree of master of sacred music in May. While at Union he has studied with Robert Baker, S.M.D., and Dr. Charlotte Lockwood Garden.

New Edition of Gleason Work

The fourth edition of "Method of Organ Playing," by Harold Gleason, published by Appleton-Century-Crofts, Inc., New York City, presents to the pupil and teacher many practical ideas for better organ playing. One suggestion is that the pupil must have a good ground foundation in piano before undertaking the study of organ.

The new edition contains many changes and additions. The principles of technique both for pedals and manuals are given in detail. Chapters devoted to hymn playing, registration, phrasing, fingering, pedal marking, touch (both legato and staccato) are clear and concise. A graded course in piano is outlined; also a four-year course in the study of the organ. Specifications of both modern and ancient organs are presented for study. Splendid examples of accuracy are insisted upon and this emphasis is urged at the very beginning of the study.

Sight-reading, transposition, extemporization and many other topics are treated in this volume. Registration and tone color in organ playing form an important part of the work. Classification of stops and explanation of their tonal effects has an interesting part in this compendium of knowledge.

The volume offers a permanent reference work for every organist to own and use as a guide for teaching and practice.

FRANCIS S. MOORE.

HOLY WEEK OBSERVANCES at Rockefeller Memorial Chapel of the University of Chicago included a Wednesday noon organ recital, the traditional Tenebrae services Wednesday evening, a community Good Friday midday service and Easter worship services Sunday morning. The organ recital, from 12:45 to 1:15 p.m. on Wednesday, and a carillon recital at 4:30 p.m. that day, both by Frederick L. Marriott, chapel organist and carillonneur, included Holy Week music.

SCHOOL OF CHURCH MUSIC THE CRANBROOK CONFERENCE

Cranbrook School

Bloomfield Hills, Michigan

June 19-23, 1949

FACULTY

EVERETT TITCOMB

GEORGE FAXON

Mr. Titcomb's course will deal with the choral portions of the Church Service, and he will conduct the Conference Chorus. Mr. Faxon will discuss the use of the organ in the service, and will play a recital at Christ Church. Guest lecturers will deal with topics of special interest to the church musician. The facilities of Cranbrook School and Christ Church Cranbrook are at the disposal of the Conference, and there is ample opportunity for recreation on the Cranbrook campus, which is located in Bloomfield Hills, twenty miles north of Detroit.

For further information address

PHILIP MALPAS, Director

Christ Church Cranbrook

Bloomfield Hills, Michigan

FINE

Custom Built
ELECTRONIC
ORGANS

• Thomas J. George, Builder Apricot Road, Santa Susana, Calif.

WA-LI-RO

BOY

CHOIRS

CHOIRMASTER CONFERENCE

JUNE 27 - JULY 1

PAUL CALLAWAY

WALTER BLODGETT

REV. JOHN W. NORRIS

For Information Address

Paul Allen Beymer, Christ Church
Shaker Heights 22, Ohio

RUSSELL L. GEE



RUSSELL L. GEE, ASSOCIATE PROFESSOR of music, has been named to succeed Dr. Arthur Shepherd as head of the Western Reserve University music department in Cleveland, Ohio.

Mr. Gee received his B.S. degree from Michigan State Normal College in 1925 and his M.A. from Columbia University in 1934. His teachers in organ and choir training were Frederick Alexander and T. Tertius Noble, in theory George Wedge, Franklin Robinson, A. Madeley Richardson and Felix Borowski, at the New York Institute of Musical Art and the Chicago Musical College, and in voice, interpretation and repertoire Carl Lindegren, Birger Beausang and Richard Hageman.

Prior to going to Reserve in 1944 Mr. Gee was director of choral music at the Glenville High School, Cleveland. For the last twelve years he has been organist and choirmaster of the Fairmount Presbyterian Church, Cleveland Heights, a church whose new sanctuary came into national prominence for its unique and

beautiful windows and organ, the latter the product of Walter Holtkamp of Cleveland. Before going to Cleveland in 1935 Mr. Gee had thirteen years' experience in college teaching and choral conducting, organ recitals and departmental administration.

At Reserve he will continue to direct the university choir and choral groups as well as teaching.

BALOGH'S "THE HIGHWAYMAN" HAS PREMIERE IN CLEVELAND

Dr. Louis L. Balogh's new setting of "The Highwayman," to the poem by Alfred Noyes, had its first performance March 13 at Severance Hall in Cleveland by the John Carroll University Glee Club, under the direction of Dr. Balogh. A second performance took place in the Cleveland Auditorium April 22, with a wind sinfonietta from the Cleveland Symphony Orchestra and Herva Nelli, opera star, as guest soloist. For the second performance the program also included the premiere of Dr. Balogh's "Processional" for organ, recently published by J. Fischer & Bro.

"The Highwayman" is written for male chorus, baritone solo, narrator and orchestra and at Severance Hall the Cleveland Heights High School Symphony Orchestra took part. The local critics gave the two performances high praise.

Rendition of the entire composition is scheduled for next year, when Alfred Noyes is expected to be present.

Dr. Balogh is the director of both the John Carroll Glee Club and the Notre Dame College Chorus. The latter will give its annual concert May 1 in Severance Hall, featuring the first Cleveland performance of Honegger's "Cantique de Paques."

MR. AND MRS. M. R. BATEMAN of Centerville, Mich., who have a Hammond electronic organ in their home, were hosts on April 6 to the Woman's Club and guests for a recital played by Jack Zimmerman of Jackson, Mich. Mr. Zimmerman is organist of St. Paul's Church in Jackson and is a popular recitalist. The program was well balanced and was heartily enjoyed by everyone. Mrs. Bateman is a member of the Southwestern Michigan Chapter, A.G.O.

about WICKS ORGANS—



Stanley E. Saxton
says . . .

Organ and Piano

Beethoven-Nevin

Grave e Allegro from Sonata Pathetique . . . 1.50

Clokey, Joseph W.

Symphonic Piece 2.50

Goldsworthy, W. A.

Festival Prelude 1.50

Handel-Goldsworthy

Suite from Water Music 2.00

Kroeger, Ernest R.

Nocturne 1.25

Mason, Daniel G.

Prelude and Fugue 2.00

Steere, W. C.

Introduction and Romance 1.50

J. Fischer & Bro.
119 West 40th St.
New York, N.Y.

The eminent, organist, composer, and Professor of Music, Skidmore College, Saratoga Springs, New York, Mr. Stanley E. Saxton, is nationally noted for his original, resourceful and sound examples of organ tonal design.

Especially interested in the scientific principles of musical sound, Mr. Saxton made a thorough study of the tonal architecture and physical structure of Europe's finest cathedral instruments. Working in France for two years with such artistic geniuses as Widor, Dupre and Boulanger at the Fountainebleau Conservatoire, added further to his already rich musical experience. This excellent background gives the following splendid endorsement, the weight of unbiased authority:

"I am convinced that the Wicks DIRECT ELECTRIC chest action is the most important contribution to organ improvement in recent times. Not only is this action the simplest and most rapid of chest actions, but it allows the tonal designer the utmost freedom in his use of the color resources of the instrument.

Stanley E. Saxton."

WICKS
ORGANS

HIGHLAND ★ ★ ILLINOIS

ALICE EMMONS McBRIDE



Mrs. ALICE EMMONS McBRIDE, who has served the Episcopal Church of the Holy Spirit in Lake Forest for thirty-eight years, has resigned as organist and will move to Denver, Colo. This will take from Chicago one of its ablest and most experienced church organists. Mrs. McBride will make her home with her daughter and son-in-law, Mr. and Mrs. Robert H. Ellis. Mr. Ellis is connected with Montgomery Ward & Co. and goes to Denver to be the personnel director in that city.

Mrs. McBride, a native of New Milford, Conn., received her musical education in Chicago, studying organ with Dr. Peter C. Lutkin, theory with Adolf Weidig and piano with Gail Martin Haake. For a number of years she was on the faculty of the North Shore School of Music, of which she was a part owner. For two years she played in an ensemble conducted by George Dasch.

A reception for Mrs. McBride which followed the Palm Sunday service at the Church of the Holy Spirit was held in the parish-house and was attended by

virtually the entire congregation. A beautiful wrist watch and a generous purse were presented to the retiring organist.

Salvador in Chicago Recital

A large audience at Rockefeller Chapel, University of Chicago, the city's established center of organ music today, heard Mario Salvador, former Chicago man and now organist of the Catholic Cathedral in St. Louis, in a brilliant recital April 5. He opened with a performance of the Bach "Wedge" Fugue that was marked by clarity and precision. Guy Weitz's "Mater Dolorosa" was played with keen sensitiveness, making it a veritable tone poem. The Chorale in A minor of Cesar Franck, so often played, but so seldom with a realization by the player of its full grandeur, received an interpretation that may well be regarded as a pattern.

Mr. Salvador's own composition, a Scherzo, is a charming and piquant composition and gave opportunity for the recitalist's sparkling technique. Two modern French works—Langlais' "Death and Resurrection" and the "Diptych" by Messiaen—were made intelligible and enjoyable even to those who have little taste for what these composers offer. Another number of interest was the Arizona composer Camil Van Hulse's Festival Postlude on "Veni Creator."

The recital closed with the Finale from Vierne's Fifth Symphony, which displayed a virtuosity seldom excelled.

GOWNS
PULPIT-CHOIR
CONFIRMATION
BAPTISMAL
DOCTORS
MASTERS
BACHELORS
CAPS GOWNS
AND
HOODS
EST. 1912
BENTLEY & SIMON
7 WEST 36 ST. • NEW YORK 18, N.Y.



KLAUS SPEER

Director of Music
Lincoln Memorial
University
Harrogate, Tenn.

Recitals

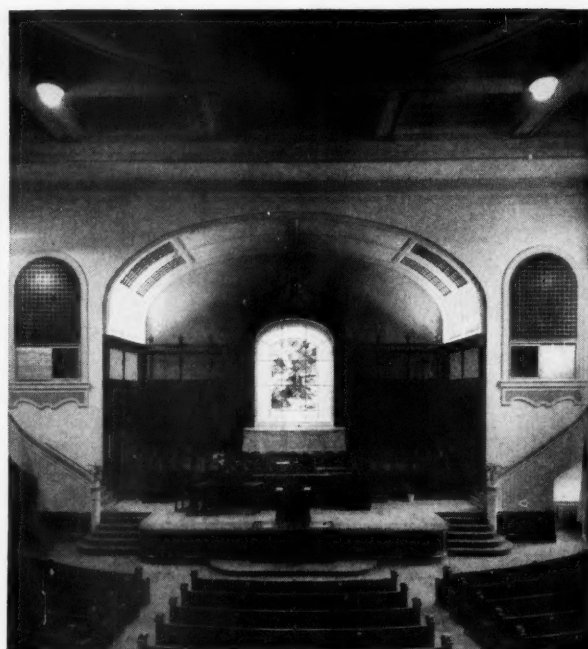
NOW
BOOKING
RECITALS
FOR 1949-50

ET NON IMPEDIAS MUSICAM



HOLTKAMP ORGANS
CLEVELAND 9, OHIO

MEMBER ASSOCIATED ORGANBUILDERS OF AMERICA



FIRST CHRISTIAN CHURCH LONG BEACH, CALIF.

Here, in one of the most imposing new churches in the West, is a recently installed three-manual Kilgen Organ.

Its design and placement are based upon a musical, rather than a mechanical, formula. Its important details were planned particularly for this church and its services — not from any theoretical fad.

Its pipes, wholly made in the Kilgen Plant, are superb in craftsmanship—its voicing an exquisite example of fine artistry.

The Kilgen Organization is deeply appreciative of the sincere praise of this instrument by so many prominent organists.

The Kilgen Organ Co.

EXECUTIVE OFFICES AND FACTORY
4632 W. FLORISSANT AVE.
ST. LOUIS 15, MO.

Kilgen Organs

Organists know the Baldwin Electronic Organ for its majestic tone, its wide range of musical effects, both solo and ensemble. They know it too for its ease of playing.

Those are the main reasons why the Baldwin is the choice of organists throughout the country. But other reasons recommend it too: its utter dependability; its ease of installation; its flexibility in fitting into rooms of almost any size or styling.



The BALDWIN ELECTRONIC ORGAN

Write to The Baldwin Piano Company, Cincinnati 2, Ohio, for descriptive literature.

Joseph W. Clokey's Compositions Form Subject for Study

By HAROLD W. THOMPSON, Mus.D.

The distinguished professor of creative music at Miami University (Oxford, Ohio) was born at New Albany, Ind., in 1890 and graduated at Miami in 1912. Three years later he was graduated in organ and composition at the Cincinnati Conservatory of Music, and he held positions at Western College for Women, Pomona College and Claremont Colleges before he returned to his alma mater as dean of the school of fine arts. He is well known as a composer and editor of secular music, but for readers of this journal he is best known as the composer of ecclesiastical music of fine and reverent quality.

One of the reasons why I have enjoyed running through his works is that they represent the changes in taste which we have observed during the past thirty years. A good many organists still enjoy the "Mountain Sketches" published in 1924, and it is well to recall our MacDowell days. I take much less pleasure in the Debussy pieces. After 1930 came those compositions which Dr. Clokey himself likes now, marked as a turning-point by the cantata called "We Beheld His Glory." I dare say that the composer's own movement toward the Anglo-Catholic faith had much to do with the change, the discovery of the modern modal, the dislike of anything that resembled concert music in a church service; but the change is chiefly one of deepening maturity and a nobler conception of worship which might have come had he remained a Presbyterian. Nowadays he is even a little dubious regarding carols as being semi-secular, but I shall begin with them anyway.

Christmas

The best-known of the carols is still an early one, "The Storke" (J. Fischer, 1926), in which the pull of the Dorian mode is evident. The quaint text was found in Yorkshire on the fly-leaf of a sixteenth century prayerbook. There is a chance for alto soloist and some humming; string parts are available. Here are other carols:

- "Adoration of the Flowers." (Birchard, '33.)
- "All Ye Who Sit." Unison. (Summy, '21.)
- "Carol of the Palms." (Birchard, '33.)
- "Christmas Joy" and "Christmas Hymn." Pretty unison carols; second, Dorian. (Summy, '22.)
- "He Has Come." Unaccompanied. (Summy, '21.)
- "I Sing of a Maiden." SS. (Summy, '45.)
- "Noel, Noel" and "His Birthday." Second pretty for children. (Summy, '22.)
- "Out of the East." Major-minor contrast. Sixteenth century poem with Latin refrain. Good. (J. Fischer, '36.)
- "St. Stephen." More or less modal. (Birchard, '41.)
- "The Storke." See above. (J. Fischer, '26.)
- "Two Kings." Brass fanfares. Some diversions. (J. Fischer, '36.)
- "The Virgin and Her Son." Unaccompanied. Stanzic. Gloria from tradition. (J. Fischer, '36.)

In addition there are editions of traditional carols:

- "Two French Noëls." SSATBB, unaccompanied. The second is Aeolian. (Birchard, '31.)
- German. "O Tell Me, Children Dear." SSATBB. For Christmas Eve. (Birchard, '31.)

Easter

The brilliant "Hymn Exultant" is still the most popular of the following numbers and it is one that the composer still likes, though I join with him in preferring "Christ Conquereth" and "O Sons and Daughters":

- "Adoration of the Flowers." A or S solo. From the Easter cantata "Adoramus Te." Chimes *ad lib.* Smooth writing. (Birchard, '35.)
- "Christ Conquereth." Traditional plainchant melody used. Ten pages. Chimes *ad lib.* Organ on three staves. (J. Fischer, '37.)
- "Hymn Exultant." Medium solo, rather lush. Nine pages. Impressive organ part on three staves. Brilliant. Unusual text by James Whitcomb Riley. (Gray, '22.)
- "O Sons and Daughters." SSATBB, unaccompanied. Rather thick harmony. Not the traditional melody. Fluent rhythm. (J. Fischer, '49.)

Two Short Motets for Easter: "I Am

Risen" (introit) and "This Is the Day" (gradual). (J. Fischer, '44.)

There is also an edition of "The Lord Is Risen Today" (J. Fischer, '29) by the early New England composer William Billings, for SSATBB, unaccompanied. It was worth saving.

Anthems and Motets

For other seasons there are the following numbers, not numerous but of quality:

- "A Cantic of Peace." Unison chorus; orchestral parts available. Good. The chorus part to be intoned rather than sung. (Birchard, '45.)
- "Carol of the Palms," from "Adoramus Te." Unaccompanied, simple, strophic. Palm Sunday. (Birchard, '35.)
- "Daughter of Zion." Alto solo. Free rhythm. Very good number for Advent. (Presser, '37.)
- "The Glory of Lebanon." Alto solo. From "The Vision." (Gray, '21.)
- "Let Hearts Awaken." Morning anthem in Aeolian mode. Has climax and is good all the way. Based on plainsong melody. (Gray, '39.)
- "The Lord Is My Shepherd." Early work (1919) for SSATBB recently arranged for SATB. (Gray, '45.)
- "Our Master Hath a Garden." Folk-song arranged for SSATBB, unaccompanied. Strophic. (Birchard, '34.)
- "Three Psalms (Numbers 1, 15, 21)." Pleasantly modal harmonies. (Gamble, '36.)
- "Treasures in Heaven." Free rhythm. Short S solo. Good offertory. (Birchard, '41.)
- "Twelve Hymn-Anthems." Free rhythm, accompaniment rather thick, but otherwise this is an excellent set, with admirable texts that include five from "Holy George Herbert" (seventeenth century). (J. Fischer, '44.)

To these may be added the following arrangements of well-known numbers:

- Dvorak—"God Is My Shepherd." (Birchard, '34.)
- Mendelssohn—"The Day of Rest." (Birchard, '34.)

For Women and Men

It seems to me that some of the composer's best inspirations have been his numbers for S-A, which may be sung by women or by well-trained children:

- "Agnus Dei" Dorian mode. (J. Fischer, '47.)
- "Good Friends, Give Ear" and "Sing Noel." French carols. Rather obvious tunes. (Birchard, '31.)
- "God Be in My Head." Lydian mode. Very beautiful and reverent. (J. Fischer, '47.)
- "Hail, Breath of Life." Sixth century text. Very good. (J. Fischer, '47.)
- "Two Dwellings." Subject of humility. Aeolian mode mostly. Good. (J. Fischer, '47.)
- "When Morning Gilds the Skies." A new and strong tune. For SA and TB. (J. Fischer, '48.)

For men's voices, TTBB, there is a set of "Six Sacred Pieces" (Birchard, '47). The tessitura is rather low; the first tenors never go higher than E.

Service Music

Dr. Clokey's studies have been reflected in a number of booklets, which include "A Selection of Psalms" (Gray, '42), set to Psalm-tones with accompanying harmonies; "Plainsong" (Birchard, '34), with admirable examples in modern notation for various seasons, and "Eight Responses in Modal Style" (J. Fischer, '42). There are also a number of settings of canticles:

Settings of the Benedictus Es, Domine: No. 1 in C, themes by Byrd; unaccompanied *ad lib.* No. 2, in B flat, themes by Byrd, S solo *ad lib.* No. 3, in G, themes by di Lasso. Bar solo—my favorite. No. 4, in C, themes by di Lasso. (H. W. Gray, '38.) Also a setting in A flat, which can be used by choir and congregation. (Gray, '42.)

Dr. Clokey's Te Deum in E minor (J. Fischer, '38) is one of his own favorites. It has the feeling of plainchant and uses unison a good deal. I like it a little better than the Jubilate Deo in B flat (J. Fischer, '41), which is sturdy music. Back in 1922 he composed a setting of the Magnificat and Nunc Dimittis for SSAATBB (Gray), which is still impressive. So far as I know, his only setting of the communion service is his "Missa Festiva" (Gray), for which orchestral parts are available; he has recently edited this for TTBB (Gray, '41).

At a later time I expect to discuss the cantatas, vocal solos and pieces for organ, though they are not usually in the noble style of his best recent work. As you can see, those who think that he is just the composer of some pretty organ sketches, a popular Christmas carol and a brilliant anthem for Easter are missing much music that is of real importance for American and Canadian worship.

THE NEW

Estey Cathedral Organ



an instrument of distinctive range priced for a small church budget

THIS new reed organ is a single manual model especially designed for small churches and chapels. Fully capable of producing the wide range of effects called for in devotional music, the CATHEDRAL, nev-

ertheless, is priced low by comparison. By all standards, it is truly an exceptional instrument. If your church is budgeting for a new organ, don't buy until you try the Estey CATHEDRAL.

*LESS THAN A THOUSAND DOLLARS

ESTEY ORGAN COMPANY

Brattleboro, Vermont

SINCE 1846 - AMERICA'S OLDEST ORGAN BUILDER

REUTER

A Great Name
among the
Truly Fine Organs

THE REUTER ORGAN COMPANY

LAWRENCE, KANSAS

Member of The Associated Organ Builders of America



The only electronic organ with a real Great to Pedal Coupler that lets you play a Diapason Chorus, a two-rank String Mixture, and other manual stops in 8', 4', 2 $\frac{2}{3}$ ' and 2' pitches from the Pedal Clavier.



Manual and Pedal action of the Series 21 is as fast and responsive as that of costlier traditional organs. Traditional, too, are the purity, fidelity, and variety of tone.

Only electronic organ with Pedal Division that has Diapason tones in 16', 8' and 4' pitches and Pedal specifications including such important stops as a 16' Dolce Gedeckt of extremely soft intensity and a 4' Super Octave of magnificent quality.



**You've Heard
About It...**

but Have You Heard It?



Hear the new Series 21 Wurlitzer Organ and you will acquire new respect for what an electronic organ can do.

Play it and your respect will continue to grow.

Here are tonal colors and combinations of infinite variety . . . in all registers and intensities. And these blend perfectly into the organ ensemble . . . the *true* organ ensemble you must have at your command in playing serious organ music.

This Wurlitzer Organ makes the most of acoustics, too. Easily adjusted to any building. And *stays* adjusted.

Another superior feature of the Wurlitzer Organ is its fine tuning, which will last indefinitely. Not appreciably affected even by sub-zero or excessively high temperature. Stays in tune regardless of voltage or frequency changes.

Beautiful console is of handsome figured walnut with hand-rubbed satin finish. Also available, at extra cost, in special finishes to match any type of interior woodwork. See, hear and play the Wurlitzer Series 21 at your nearest Wurlitzer dealer's studio. The Rudolph Wurlitzer Company, North Tonawanda, New York. Executive Offices: Chicago, Illinois.



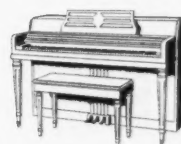
The only electronic organ with a Crescendo Pedal as standard equipment. Permits you to play and achieve grand crescendo and diminuendo effects in traditional organ music, as written.



Five preset pistons provide a total of 14 different tonal combinations on the Great, Swell and Pedal divisions to aid fast registration changes.

WURLITZER

World's Largest Builder of Organs and Pianos
Under One Name



More people buy Wurlitzer Pianos than those of any other name. Why? Because no other piano contains finer parts or costlier materials, yet the Wurlitzer is priced as low as \$495.

Oratorio in Church; Its History Traced by Noted Conductor

[The following article was written for the Pennsylvania Chapter of the American Guild of Organists and published in the April issue of *Crescendo*, the chapter's monthly bulletin. Mr. Greenfield, head of the department of music of New York University, is a prominent organist and as conductor of the New York Oratorio Society he has achieved national distinction.]

By ALFRED M. GREENFIELD

I find myself putting an interrogation point at the end of the subject for discussion—"Oratorio in the Church." Why? Because of its background and history.

Oratorio by its very nature is not a part of the church service or liturgy. An anthem is effective when sung by a church choir, but an oratorio needs the vitality of combined groups, with its orchestral accompaniment. The oratorio is a drama; the church service is not. A play may have the power of a great sermon, but the sermon is reserved for the pulpit.

We find in the early history of oratorio that St. Philip Neri preceded or followed his sermons either with popular hymns or scenes from Scriptural history. These observances were introduced early in the seventeenth century in the oratory of Neri's newly-built church, St. Maria in Vallicello, Rome, and were spoken of as "oratorio." We might even consider that the oratorio found its beginning in the "mystery play" in England. By the fifteenth century, quoting from "Carols," by William J. Phillips, there were three distinct forms of dramatic representations—"the mystery play, dealing with the events in the life of Jesus; the miracle play, representing the doings of the saints, and the morality play, in which were shown allegorical representations of various virtues and vices."

Whenever we think of oratorio we always have in mind Handel and Mendelssohn. Handel's oratorios were written to be performed in the theater during the Lenten season. Opera was "out of bounds" during that period and forty days of abstinence from opera by Handel's patrons was rather hard on his "exchequer." It was not until the centennial of Handel's birth that the first oratorio of his was performed in a church—and that was "The Messiah." By order of George III the chancel of Westminster Abbey was reconstructed for the celebration to take care of a chorus of 250, an orchestra of 250 musicians, and an organ especially built high in the center near the altar. The singers in front and the instrumentalists in back all faced the congregation.

Mendelssohn's two great oratorios, as well as those of Handel, were performed first in the concert hall. Both composers were interested in the theater. They possessed a strong dramatic sense and displayed not a little histrionic ability. In his "St. Paul" and his "Elijah" Mendelssohn wrote for real live characters—not for those dead, gone and forgotten. Our Bible, from which both works have come and by which they have been inspired, is the Book of Life. We find Mendelssohn's feeling for the dramatic expressed in part of a letter he wrote to an old friend of the family, Pastor Schubring, as quoted in the Albert Stoessel edition of "Elijah" (C. C. Birchard):

"With a subject like Elijah it appears to me that the dramatic element should predominate, as it should in all Old Testament subjects, Moses, perhaps, excepted. The personages should act and speak as if they were living beings—for heaven's sake let them not be a musical picture, but a real world, such as you find in every chapter of the Old Testament; and the contemplative and pathetic element, which you desire, ought to be entirely conveyed to our understanding by the words and in the mood of the acting personages."

In preparing during the past three years performances of "Elijah," "St. Paul" and Handel's "Samson" I have urged the soloists who were interested to learn their lines away from the music with a well-seasoned actor. Considering the limited time present-day soloists give to the preparation of oratorio, the results have been rewarding. In oratorios involving characters, as most oratorios do, the dialogue should be as arresting as in a play.

Handel's "Messiah" differs from most

oratorios in that it is a dramatic narrative rather than a drama involving individual characters. "Messiah" is concerned with Jesus Christ, the angels and the people. To feel the full impact of the drama in "Messiah" one needs the continuity of the complete work. For example: If one omits the arioso "All they that see Him laugh Him to scorn; they shoot out their lips and shake their heads, saying"; and the derisive, mean, heartless outburst of the chorus "He trusted in God that he would deliver him; let Him deliver him if He delight in him," then what is the meaning of "Thy rebuke hath broken His Heart" and "Behold, and see if there be any sorrow like unto His sorrow"?

If oratorio is performed in a church it should not have any liturgical interruptions. It should not be preceded by an invocation or followed with a benediction, nor should the continuity be broken

by an offertory or hymns. The drama with its atmosphere must be kept intact and allowed to speak for itself and by itself. This does not preclude the use of choral numbers and arias from oratorios as anthems and solos in the church services.

LOCKIE KINCER DAVIES, for twelve years an organist in Washington, D. C., died in St. Luke's Hospital, New York, March 10 after a six weeks' illness. Mrs. Davies was a native of Wytheville, Va. She went to Washington at the age of 9 when her parents moved to the city. She was an organ pupil of Lewis Atwater in Washington and was graduated from Peabody Conservatory in 1920. In 1927 she was married to Dr. Joshua W. Davies, a surgeon at St. Luke's Hospital, and moved to New York. She is survived by Dr. Davies, one son and one daughter. She had been organist of St. Paul's Lutheran Church and the Episcopal Church of the Ascension in Washington.

WORK BY ARTHUR C. BECKER MARKS DE PAUL "U" JUBILEE

To mark the golden jubilee of De Paul University, Chicago, the De Paul Symphony Orchestra, conducted by Richard Czerwonky, gave a program of works of Chicago composers at St. Alphonsus Athenaeum March 29. A new composition by Dr. Arthur C. Becker, dean of the university's school of music, and prominent organist, was a program feature. This work, entitled "St. Vincent de Paul," gives a graphic musical picture of the saint's life and adventures and its performance aroused pronounced interest.

The composition is scored for string orchestra, flute, oboe, organ and male choir, with narrator. It was inspired by the Rev. Alexander P. Schorsch, C.M., who wrote the narration. The composition is dedicated to the Very Rev. Comersford J. O'Malley, C.M., and to the golden jubilee of De Paul University.



Westminster Choir College, Princeton, N. J.

A tribute to the beauty of CARILLONIC BELLS

Until recently, Westminster Choir College had never included in its curriculum the study of chimes or bells. So impressed, however, is this famous institution by the beauty and artistry of CARILLONIC BELLS that Campanology—featuring CARILLONIC BELLS played with organ and as a tower instrument—will soon be one of the regular courses there. We are proud of the compliment, indeed.

It is this superb beauty, as well as the remarkable clarity and flexibility of CARILLONIC BELLS, that makes them the choice of those who choose by ear. More than 1,500 tower installations have been made.



NEW Flemish Concert Type

RIVALS THE FAMOUS BELLS OF FLANDERS

This is the culmination of Schulmerich genius—an electronic bell instrument tonally perfect and capable of unlimited harmony. This new CARILLONIC BELLS is made in sizes of from 37 to 61 notes, and possesses the true harmonies of the finest carillon ever made. No other electronic bell instrument can equal it!

For detailed information, write Schulmerich Electronics, Inc., Dept. D-96, Sellersville, Pa.

CARILLONIC BELLS

A PRODUCT OF SCHULMERICH ELECTRONICS, INC.

THE CROWNING ACHIEVEMENT OF AMERICA'S LEADER IN BELL MUSIC

ANDRE MARCHAL WILL TOUR UNITED STATES IN FALL

Andre Marchal, the blind French organist whose American tours have made him known to a large number of the organ fraternity in this country, will come to the United States in October for another group of recitals. Cleveland will be his headquarters and his tour is to be managed by Eleanor Wingate Todd.

Since his return from America a year ago in January, Mr. Marchal has toured England, Belgium, Switzerland and North Africa. He has given several recitals in Brussels and on one occasion he and an entire orchestra went to Belgium to perform in Liege. The B.B.C. of England has broadcast several recitals from his home in Paris. In one day he recorded the entire organ works of Cesar Franck, which were released by the Swiss radio in four broadcasts. His recording of Alain's "Litanies" won the "Grand Prix du Disque" for the organ recording of the year 1948. His radio broadcasts occur twice a month and are either from his church, St. Eustache, his home or from the organ at the radio studio. He was guest organist at the Strasbourg Cathedral for the Strasbourg festival of French music last June. His teaching schedule has been heavy outside of his commitments in the Institute for the Blind. He has ten students who commute from Belgium and Switzerland and from the provinces of France regularly for lessons.

While he was in this country for his last tour the Gonzalez Company, the French organ builders, completed the restoration of the organ in the Church of Saint-Merry, but dedication of the instrument was delayed six months so that Mr. Marchal would give the first recital on it.

JAMES W. BAMPTON, president of the Theodore Presser Company, has announced that John Briggs, music editor of the *New York Post* since 1940, has been appointed managing editor of *Etude*, the music magazine. Mr. Briggs will be associated with Dr. James Francis Cooke, editor-in-chief of the *Etude* since 1907, who will continue in this position. A native North Carolinian, Mr. Briggs is a graduate in journalism of the University of North Carolina and a voice graduate of Curtis Institute of Music. Before joining the staff of the *New York Post* he was for two years music editor of the National Broadcasting Company's press department.

John McDonald LYON RECITALS

Address:
1431 Minor Ave.
Seattle 1, Washington

NEWELL ROBINSON F.A.G.O., C.H.M.

Organist Choirmaster
Grace Church

Mount Airy Philadelphia, Pa.

JOHN HARMS

F. A. G. O.

John Harms Chorus of New York
St. Paul's Church, Englewood, N. J.

Buckley School
120 E. 74th St., New York 21

KATHRYN HILL RAWLS, Mus. B.
A.A.G.O.

HAMLIN

WASHINGTON, D. C.

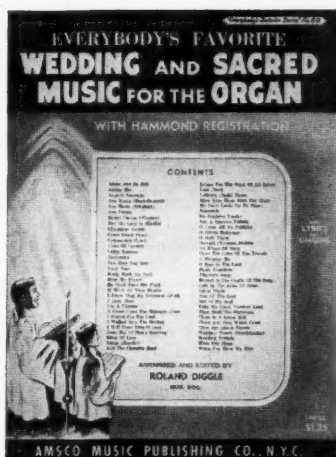
H. AUGUSTINE SMITH

Conductor, Lecturer
(Church Music)

Boston University, Boston 16, Mass.

NOW! The FIRST and ONLY BOOK of its KIND! EVERYBODY'S FAVORITE WEDDING AND SACRED MUSIC FOR THE ORGAN

"Everybody's Favorite Series" No. 69



WITH HAMMOND REGISTRATION AND LYRICS FOR SINGING

Arranged and Edited by

Dr. ROLAND DIGGLE

We are proud indeed to be the first publisher to issue an especially edited organ volume containing music for a complete wedding service in addition to a superb collection of well-known sacred songs.

The arrangements are fairly easy and can be readily played by most organists without difficulty. The registration is for pipe organs of all dimensions and for the Hammond. (It can also be applied to other electronic organs, such as the Allen, Baldwin, Connsonata, Wurlitzer, etc.)

The wedding music is varied enough to present suitable material to be played before and during the service. These pieces are presented in this book in the order in which they would be played if all of them were used. Some of the compositions in the Wedding group, of course, can also be used for other occasions.

The other selections in this book are suitable for church service and recital, for studio, home, lodge, etc. In this way, many needs will be met. Lyrics have been added to help the organist in his interpretations and vocal accompaniments. These arrangements will be especially appreciated by those organists who have had to depend on various piano editions for appropriate musical accompaniments for weddings and other occasions.

CONTENTS—63 SELECTIONS

WEDDING MUSIC: Angel's Serenade (Braga); Ave Maria (Schubert); Ave Maria (Bach-Gounod); Bridal Chorus (Wagner); Dedication (Franz); I Love Thee (Grieg); On Wings Of Song (Mendelssohn); O Promise Me (De Koven); Thou Art Like A Flower (Schumann); Wedding March (Mendelssohn); Wedding Prelude (Diggle).

CHRISTMAS CAROLS: First Nowell; It Came Upon The Midnight Clear; O Come All Ye Faithful; O Holy Night (Cantique De Noel); Silent Night, Holy Night; Star Of The East.

SACRED MUSIC FOR OTHER OCCASIONS: Adore And Be Still; Agnus Dei; Ave Verum; But The Lord Is Mindful; Christians Awake; Come Sweet Peace; Communion Hymn; Cross Of Calvary; Cujus Animam; Eye Hath Not Seen; Hark, Hark My Soul; Hear My Prayer (Prelude); He Shall Feed His Flock; If With All Your Hearts; I Know That My Redeemer Liveth; I'm A Pilgrim; I Waited For The Lord; I Walked Into The Garden; I Will Extol Thee, O Lord; Jesu, Joy Of Man's Desiring; King Of Love; Largo (From Xerxes); List, The Cherubic Host; Litany For The Feast Of All Saints; Lost Chord; Luther's Cradle Hymn; Mine Eyes Have Seen The Glory; My Faith Looks Up To Thee; Nazareth; No Shadows Yonder; Not A Sparrow Falleth; O Divine Redeemer; Onward Christian Soldiers; Open The Gates Of The Temple; O Rest In The Lord; Panis Angelicus; Pilgrim's Song; Rocked In The Cradle Of The Deep; Safe In The Arms Of Jesus; Sun Of My Soul; Take My Hand; Then Shall The Righteous Shine Forth; There Is A Green Hill; These Are They Which Came; Were You There; When I've Done My Best.

Price \$1.25

Send for free descriptive organ catalog

Order at your dealer's or direct from

AMSCO MUSIC PUBLISHING COMPANY

1600 Broadway, Dept. D, New York 19, N. Y.

NATIONAL OFFICERS

Warden
S. LEWIS ELMER, A.A.G.O., F.T.C.L.

Sub-Warden
SETH BINGHAM, F.A.G.O.

Secretary
HAROLD V. MILLIGAN, MUS. D., F.A.G.O.

Treasurer
JOHN HOLLER, A.A.G.O.

Registrar
JAMES W. BLECKER, A.A.G.O.

Librarian
M. SEARLE WRIGHT, F.A.G.O.

Auditors
SAMUEL A. BALDWIN, A.G.O., F.A.G.O.
J. LAWRENCE ERB, MUS. D., F.A.G.O.

Chaplain
THE REV. CANON EDWARD N. WEST, D.D.

American Guild of Organists

Chapters in Every State



Organized
April 13, 1896

Charter Granted
Dec. 17, 1896

Incorporated
Dec. 17, 1896

Amended Charter
Granted
June 17, 1909

Amended Charter
Granted
June 22, 1934

Chartered by the Board of Regents of the University of the State of New York
Member of National Music Council, Inc.

National Headquarters: 1708 International Building, Rockefeller Center,
630 Fifth Avenue, New York 20, N. Y.

COUNCIL

ROBERT BAKER, SAC. MUS. D.
T. FREDERICK H. CANDLYN, MUS. D.
NORMAN COKE-JEPHCOTT, MUS. D., F.A.G.O.
CHARLES M. COURBOIN, MUS. D.
VERNON DE TAR, F.A.G.O.
CLARENCE DICKINSON, MUS. D., A.G.O.
VIRGIL FOX
HAROLD W. FRIEDEL, F.A.G.O., F.T.C.L.
THE REV. HUGH GILES, M.S.M.
WILLIAM A. GOLDSWORTHY
ALICE V. GORDON-SMITH, A.A.G.O.
WARNER M. HAWKINS, MUS. D., F.A.G.O., CH. M.
HAROLD HEEREMANS, F.A.G.O., CH. M., F.T.C.L.
PHILIP JAMES, MUS. D., F.A.G.O., F.T.C.L.
ANNE V. MCKITTRICK, F.A.G.O., CH. M., F.T.C.L.
GEORGE MEAD, JR., MUS. D., A.A.G.O.
CARL F. MUELLER, MUS. D., A.A.G.O.
WILLARD IRVING NEVINS, F.A.G.O.
T. TERTIUS NOBLE, MUS. D., F.T.C.L.
HUGH PORTER, SAC. MUS. D., F.A.G.O.
G. DARLINGTON RICHARDS, F.A.G.O.
REGINALD MILLS SILEY, MUS. D., F.T.C.L.
HAROLD A. STODOLSKY, MUS. D.
CARL WIESEMANN, MUS. D.

Program for Regional Convention in New York May 23 to 26 Announced

The program of the Guild regional convention for New York State and northern New Jersey, to be held May 23 to 26 in New York City, is announced by Dr. Carl Wiesemann, regional chairman. Events on the schedule are as follows:

Monday, May 23—10:30 a.m., at Calvary Church, regional organ playing competition. M. Searle Wright in charge. 10:30 a.m. to 5:30 p.m., registration at Guild headquarters. Registration fee \$1. 6:30 p.m., regional convention dinner at Schrafft's, Fifth Avenue. Reservations \$4. Dr. Carl Wiesemann, regional chairman, presiding. 8 p.m., an evening of music by the Schubert Music Society of New York City. Fifty-voice mixed chorus. Edward Margetson, director.

Tuesday, May 24—10:15 a.m., meet at St. Mark's-in-the-Bowery, oldest church site on Manhattan Island. The Rev. R. E. McEvoy, rector, will speak of the history of the parish. David F. Hewlett, organist and choirmaster. 11:15 a.m., at St. George's Church, Stuyvesant Square. Visit the choir crypt and hear the chapel and church organs. George W. Kemmer, organist and choirmaster. M. Searle Wright in charge. 2:15 p.m., Dr. J. Lawrence Erb in charge. Meet at First Presbyterian Church. Lecture on "Dom Benoit, the Man and His Music," by Dr. Howard D. McKinney, historian and lecturer, editor J. Fischer & Bro. 3:15 p.m., regional meeting. Dr. Carl Wiesemann, regional chairman, presiding. Reports from all chapters and branches. Acceptance of invitations for the second regional convention, in 1951. 4:15 p.m., recital by Burnett B. Andrews, organist and choirmaster of St. Peter's Church, Morristown, N. J. 8:15 p.m., festival service and procession of officers, members of the council, deans, regents and academic members of the Guild at the Cathedral of St. John the Divine. Dr. Norman Coke-Jephecott, organist and choirmaster.

Wednesday, May 25—10:15 a.m., meet at the Community Church. Donald Harrington, minister, will speak on the history of the church and David Walsh will play the organ. 11:15 a.m., at the Church of the Transfiguration (The Little Church around the Corner). The rector, the Rev. Dr. J. H. R. Ray, will speak of the history of the church and the organist and choirmaster, Franklin Coates, will play. Everett Tutchings in charge. 12:30 p.m., "Dutch" luncheon at the Savarin Cafe for deans, regents and members of the Guild. S. Lewis Elmer in charge. 2:15 p.m., meet at Central Presbyterian Church. Panel discussion on "The Organist-Composer Meets the Music Publisher and Editor." A. Walter Kramer, Seth Bingham, Dr. George Mead, Donald Gray, Harold Friedell, Dr. Carl F. Mueller and Dr. F. Campbell-Watson. 3:15 p.m., regional meeting. Dr. Carl Wiesemann presiding. Vote on the place of the second regional convention in 1951. Organization of regional committees. 4:15 p.m., recital by John L. Baldwin, Jr., organist and choirmaster of Grace Church, Ithaca, N. Y. 8:15 p.m., program of music at Brick Presbyterian Church on organ and other instruments. Dr. Clarence Dickinson, organist.

Thursday, May 26—S. Lewis Elmer in charge. 2:15 p.m., meet at Riverside Church. W. Richard Weagly, director of music, will conduct a tour of the church. 3 p.m., Dr. Kamiel Lefevre will tell about the famous carillon and give a recital. 3:45 p.m., inspection of the new organ console. 4:15 p.m., recital by Virgil Fox, organist of the Riverside Church. 8:15 p.m., festival Ascension Day service at St. Bartholomew's Church. Harold Friedell, organist and choirmaster. Procession of officers, members of the council, deans and regents and academic members of the Guild.

Notice of Annual Meeting

To all members of the American Guild of Organists:

The annual meeting of the Guild will be held on Tuesday afternoon, May 17, 1949, at 4 o'clock in the choir room of St. Bartholomew's Church, New York City. Reports of A.G.O. activities for the year from May 1, 1948, to April 30, 1949, will be made; national officers and councillors will be elected; proposed amendments to the constitution voted upon and any other business transacted that may properly come before the meeting.

The following amendments to the constitution have been recommended by the council for adoption by the Guild:

Article III, Section I (a) and II (a): The words "warden, sub-warden" to be changed to "president, vice-president."

Article IV, Sections 2 and 3, also Article VI, Section I (a): The word "warden" to be changed to "president."

Ballots containing the names of officers and councillors (as published in the April issue of THE DIAPASON) and the proposed amendments have been sent to all deans and regents, thus enabling all members of chapters and branches to vote.

HAROLD V. MILLIGAN,
National Secretary.

Wilkes-Barre Convention Program.

The Wilkes-Barre, Pa., Chapter is proud to announce that, in addition to the recitalists previously mentioned it will present Paul Callaway of the Washington Cathedral in a recital at the Kingston Methodist Church June 14 as the final event of its regional convention.

In order that the plans of the convention committee may be carried out successfully it is necessary to have reservations made by May 31. We urgently request the cooperation of chapters in this district, as well as others interested.

The program:

Monday, June 13—9 a.m., competition. 11 a.m., registration at Wilkes College. 12:30 p.m., luncheon. Dr. Rollo Maitland, regional chairman, and Mayor Luther Kniffen. 2 p.m., presentation of competition winner. 3 p.m., "Choir Techniques." Dr. Lara Haggard of Fred Waring's Pennsylvanians. 6 p.m., dinner. 8:30 p.m., recital at First Presbyterian Church by the Singers' Guild of Scranton, directed by Charles Henderson, accompanied by Helen Bright Bryant.

Tuesday, June 14—9:30 a.m., tour of Wyoming Valley, including a trip into one of the coal mines. Noon, luncheon. Greetings from chapter delegates. Speaker, Federal Lee Whittlesey, minister of music, Church of the Covenant, Erie, Pa. 3:30 p.m., recital at St. Stephen's Church by Clifford Balshaw, organist of St. Stephen's, and Wilbur Isaacs, bass, Church of the Heavenly Rest, New York City. 6 p.m., banquet. Speaker, the Rev. Canon Edward West of the Cathedral of St. John the Divine, New York City. 8:30 p.m., recital, Kingston Methodist Church, by Paul Callaway, Washington Cathedral. 10 p.m., social hour and adjournment.

Address communications to Louie W. Ayre, secretary and chairman of the convention committee, 60 Carverton Road, Trucksville, Pa.

Vermont Annual Meeting May 22.

A recital by Clarence E. Watters, F.A.G.O., of Trinity College, Hartford, Conn., will feature the annual meeting of the Vermont Chapter Sunday, May 22, at Brattleboro. Dr. Watters' recital in the Centre Congregational Church will include several of his own compositions.

Following registration Sunday afternoon the formal program will open with choral evensong at 5 o'clock in St. Michael's Episcopal Church, conducted by the Rev. John W. Norris, the rector and chaplain of the chapter. Music will be by the church choir, E. Gordon Thomas

Regional Conventions

Seth Bingham, national chairman, announces the 1949 series of regional conventions of the American Guild of Organists as follows:

Portland, Ore.—April 25-26.
Houston, Tex.—April 25-28.
Memphis, Tenn.—May 16-18.
New York—May 23-26.
Wilkes-Barre, Pa.—June 13-14.
Minneapolis-St. Paul, Minn.—June 14-16.
Detroit, Mich.—June 27-30.
Portland, Maine—June 28-30.
San Francisco, Cal.—July 5-8.

organist and choirmaster, with the prelude and postlude played by local organists. The annual banquet will follow. Dr. Watters' recital will begin at 8.

Members of the chapter were afforded the opportunity to hear and play the new three-manual Aeolian-Skinner organ in the First Congregational Church at Rutland at a Saturday afternoon meeting April 23. Dean Richard W. Harvey, organist and choirmaster of the church, displayed the resources of the instrument. Guild examinations were the topic of discussion, led by Dean Harvey and Mrs. Elizabeth R. Shufelt of Burlington.

About thirty organists and choir directors assembled in Springfield, Vt., March 5, when the purposes of the Guild and the work of our chapter were outlined before a number of prospective members. The program included visits to three churches, where the organs were demonstrated by William Spaulding, Clarence Jackson and Harriette Slack Richardson. Arrangements for the meeting were made by Mrs. Merton Arms of Springfield.

JAMES STEARNS, Secretary.

Bach's B Minor Mass in New York.

The First Presbyterian Church of New York generously presented its choir in a service under the auspices of the A.G.O. at headquarters March 21, when Bach's B minor Mass was sung. A large and appreciative audience thoroughly enjoyed this great religious work, which, through such services as this, in addition to the presentations of oratorio societies, is becoming known to larger numbers every year.

Willard Irving Nevins, F.A.G.O., organist of the church, was the able conductor and Harold W. Friedell, F.A.G.O., organist of St. Bartholomew's Church, accompanied the choruses with his customary efficiency. The soloists were: Barbara Troxell and June Gardner, sopranos; Amy Ellerman, contralto; Lucius Metz, tenor, and Alois Poranski, bass.

The choruses were well performed and especially well sung were the "Crucifixus," "Et Resurrexit" and "Sanctus."

For the postlude, Bach's G major Fantasia was played with fine rhythm and unhurried tempo by Harold W. Fitter, A.A.G.O.

It was inspiring to hear Isaac Watts' great hymn "O God, Our Help in Ages Past" sung so heartily by the large congregation at the beginning of the service.

CLAUDE MEANS.

Wins Gray Prize in Anthem Contest.

The H. W. Gray Company prize offered in the American Guild of Organists contest has been awarded to Carl W. Landahl of Los Angeles, Cal., for his anthem "Thy Mercy, O Lord, Is in the Heavens." The quality of anthems submitted in the contest was very fine indeed; an amazing number of them were really outstanding—surely a matter for congratulation! BOARD OF JUDGES FOR THE A.G.O., Richard Keys Biggs, Eric DeLamar, Clarence Dickinson, Chairman.

The Warden's Column

Preparations for the Guild examinations are nearly completed. Examinations for the choirmaster certificate will be held May 31; for associateship and fellowship June 1, 2 and 3. Instructions are being given to the examiners in the various centers and detailed information to the large number of candidates who will take these examinations. If there are any who have not sent their applications for the examinations and wish to be included their applications will be accepted if sent promptly to headquarters.

The A.G.O. 1949 series of regional conventions is well under way. Eleven in all—"From Portland, Ore., to Portland, Maine"—beginning in Salt Lake City in January and ending in San Francisco in July. These conventions, full accounts of which are appearing in successive issues of THE DIAPASON, are directing attention to the importance of the Guild in all parts of the United States. On the recommendation of Seth Bingham, national chairman, cities in which to hold the 1951 regional conventions are being chosen at the current conventions.

The interesting variety of subjects dealing with matters of practical value to church musicians which the lecturers are using at these conventions is a matter of special note—particularly the talks, demonstrations and discussions having to do with choir training. The A.G.O. now includes in its membership, in the class of colleagues, many directors of choirs, and programs devoted to the subject of choir training are of common interest to all organists, organist-choirmasters and choral directors.

Intriguing responses are being received by Dr. J. Lawrence Erb, chairman of the committee on colleagues, to his invitation to suggest worthwhile projects for the benefit of colleagues.

New chapters have been organized in Worcester, Mass., and at the University of Indiana in Bloomington.

We are continually receiving reports of interesting and valuable chapter activities. Some of the most recent are: An interesting chapter library project has been started by the De Pauw University Chapter, Greencastle, Ind., Charles Huddleston Heaton dean. The library consists of a collection of the greatest value to the members. This is highly recommended to all Guild organizations. Robert R. Douglas, secretary of the student group at Brigham Young University, Provo, Utah, has reported the compilation of a library.

Another valuable innovation, "Church Music Highlights," has been introduced by the Decatur, Ill., Chapter, Paul Swann dean. This consists of a column in local newspapers giving Guild news and suggested lists of music for church services and weddings.

The San Joaquin Valley Chapter, Fresno, Cal., Mrs. Margaret Larwood dean, has distributed in large numbers what has been named an "Information Sheet," printed on the regular chapter letterhead. This is one of the best and most concise presentations of essential facts concerning all classes of membership, dues, examinations, purposes; value to church musicians, clergy, laymen; types of meetings and programs, recitals; and nationally-known artists to be heard. A perfectly dignified and attractive invitation is given to church musicians to become members and to all others to become subscribing members and patrons. The response to this, even to the extent of receiving financial support underwriting an artist recital series, has been remarkable.

S. LEWIS ELMER.

News of the American Guild of Organists — Continued

Requirements for 1949

Preliminary Tests, Held Next October, Announced

Requirements for the 1949 preliminary tests of the American Guild of Organists are announced by the chairman of the examination committee, Philip James, Mus.D., F.A.G.O., F.T.C.L., Dates of the tests are Oct. 6 and 7. Candidates may take these tests at headquarters or at any other specified center.

Candidates must have been elected colleagues of the Guild in order to be eligible for the preliminary tests. No one will be admitted to the tests whose dues are in arrears. Candidates should register not later than Sept. 1 by paying the specified fee for the test, in order that designation of centers may be arranged and adequate provision made for all who wish to take the tests. After registration no fees will be returned.

Candidates are required to take both sections of the tests (organ work and paper work).

Fee—Preliminary tests, \$10. Make all checks payable to American Guild of Organists.

Preparation—A study of the following textbooks is required: "The Art of Counterpoint," by Kitson (Oxford University Press), or "Counterpoint," by Jeppesen (Prentice-Hall); "A History of Musical Thought," by Ferguson (F. S. Crofts & Co.). The following will be found useful: "Elementary Harmony," by Kitson (Oxford Press); "Unfigured Harmony," by Percy Buck (Oxford Press); "Fugue," by Higgs (H. W. Gray Company); "Preparatory Exercises in Score Reading," by Morris & Ferguson (Oxford Press); "Thirty Trios," by Heeremans (M. Witmark & Sons).

It is advisable for candidates to practice working out a full set of paper work tests within the time limit specified. Write to national headquarters for price list of examination booklet; the pamphlet "How to Pass the A.G.O. Examinations," by Dunham, and other helpful material. Candidates' work papers are retained at national headquarters in New York. It is suggested that complete duplicate work sheets be retained by the candidates after the tests, to compare them with the published workings of the tests.

Graded Mark Sheets—A graded mark sheet will be sent to each candidate. To pass the preliminary tests candidates must secure at least 50 per cent of each item and 70 per cent of the total maximum marks obtainable in each section of the tests.

TESTS AT THE ORGAN.

1. To play the whole or any portion of both of the following pieces: (a) Prelude and Fugue in B flat major, No. 8 of "Eight Little Preludes and Fugues," by Bach (Widor-Schweitzer Edition), G. Schirmer, Inc. Any standard edition may be used. (b) Chorale Prelude on the Tune "Pierced," by T. Tertius Noble (The Arthur P. Schmidt Company). (The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.)
2. To play at sight a passage of organ music in the form of a trio.
3. To play at sight from vocal score, G and F clefs, four staves.
4. To harmonize at sight, in four parts, a given melody.
5. To harmonize an unfigured bass at sight in four parts, without pedal.
6. To accompany a recitative at sight from a figured bass.
7. To transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.
8. To improvise a four-measure phrase, modulating from one key to other keys. Time signatures will be given and two tests required.

PAPER WORK TESTS.

First Session (Four Hours Allowed).

9. To add to *canti firmi* strict counterpoint, in two and three parts: the latter in first species. Three examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts. A use of the modes and of imitative part writing will be required.
10. To write an answer to a fugue subject.
11. Questions in musical history drawn from "A History of Musical Thought," by Donald N. Ferguson, published by F. S. Crofts & Co., New York.

Second Session (Four Hours Allowed).

12. Ear tests: To write down from dictation two short melodies of which the keys will be announced and the tonic

KANSAS ORGANISTS ASSEMBLED FOR ANNUAL MEETING OF A.G.O.



chords struck. Each passage will be played four times.

13. To add alto, tenor and bass parts to a given melody.
14. To add soprano, alto and tenor parts to an unfigured bass.
15. To add to a given string part another string part in free counterpoint, with bowing marked.
16. To write a hymn-tune.

Program at Indianapolis Cathedral.

A beautifully planned and directed program of liturgical music was given for the Indiana Chapter at St. Peter and Paul Cathedral, Indianapolis, April 4. Preceding the program a dinner was served in the cathedral grade school, at which greetings were extended to the members by the Right Rev. Raymond R. Noll, rector, who called attention to the most interesting works of art in the cathedral—the large mosaic of "Christ the King" and a "Madonna and Child" by the great Venetian painter of the Quattrocento, Giovanni Bellini.

The program was under the general direction of Elmer Andrew Steffen, K.S.G., archdiocesan director of sacred music and choirmaster of the cathedral. Bernice Fee Mazingo, organist, gave the first half of the program. Her numbers were: Five movements of the "Gloria in Excelsis Deo" from "Solemn Mass for Organ," Couperin; two chorale preludes by J. Alfred Schehl, "Herzliebster Jesu" (MS.) and "Adoro Te Devote" (from "Songs of Syon"), and three improvisations on antiphons for Holy Week by Paul de Maleingreau, "Ubi Caritas et Amor," "Attendite et Videte" and "O Mors, Mors Ero Tuus."

The choral part consisted of a Gregorian chant by the Schola Cantorum, "Veni Creator Spiritus," Hymn for Feast of Pentecost, Mode VIII. Then followed three movements from the "Missa de Spiritu Paracleti," based on the chant theme, the Kyrie, Gloria and Credo, sung by the Schola Cantorum and girls' choir. Another Gregorian chant, "Adoro Te Devote" (hymn in honor of the Blessed Sacrament, Mode V), was sung by the Schola Cantorum, followed by Mr. Steffen's Sanctus, Benedictus and Agnus Dei from "Missa Eucharistica," based on the chant theme.

A choral procession for four-part mixed chorus by the combined choirs, "Ecce Sacerdos Magnus," by Steffen-Vincent, concluded the program. Mr. Steffen directed the choirs and an excellent accompaniment on the organ was provided by Helen Shepard, cathedral organist. The combined girls' choir of the cathedral grade school and St. Agnes Academy achieved a truly enviable clarity and tone quality. Associate directors were Sisters Mary Alma and Evelyn Therese and Carl J. Lauber.

SUSAN SHEDD HEMINGWAY, A.A.G.O.,
Secretary.

March Program in Peoria.

An enjoyable evening of organ and choral music marked the March meeting of the Peoria, Ill., Chapter at Grace Evangelical United Brethren Church March 22. Participating were the intermediate choir (eight and ninth grade girls singing two-part music) and the adult sanctuary choir of the church, directed by Anna Ellis Todd. Finely blended tone quality and exceptionally clear part work distinguished the work of both groups. Mrs. Sidney Williams, organist of the

church, played the prelude and offertory—Bartlett's "Meditation Serieuse" and a Chopin Nocturne—and Russell Fielder, organist and choirmaster of St. Paul's Episcopal Church, played a group of organ solos which included four movements from Mendelssohn Sonatas. The organ is a Hammond electronic.

March 29 a combined business and demonstration meeting was held at the First Methodist Church. Plans were discussed for next year's recitalists—Fernando Germani and Claire Coci—and D. Deane Hutchison, minister of music of this church and dean of the chapter, demonstrated the resources of the Kimball organ recently installed. "Tis Midnight, and on Olive's Brow," arranged by Russell Hancock Miles, was played by Mary Deyo; "Cantilene Nuptiale," Dubois, by Dorothy Bischoff, and Cantabile, Franck, by Gail Wilcox.

MARY DEYO, Registrar.

Schweitzer Fund Service in Hartford.

The Hartford Chapter held its annual Schweitzer fund service Sunday, March 20, at Christ Church Cathedral, Hartford. The boy choir of the church, under the direction of Shelley T. Gilbert, sang choral evensong. Dean Hirschson intoned the chants and gave an address on the life of Dr. Schweitzer. The boys also sang "Surely He Hath Borne Our Griefs," from "The Messiah"; "Go to Dark Gethsemane," Noble; "Miserere," Stainer, and "Soul of Christ," Webbe. The organ prelude, two Psalms by Howells, was played by Edward Broadhead, organist at the Asylum Hill Congregational Church, and the postlude, "St. Anne's" Fugue, Bach, was played by Shelley T. Gilbert.

Plans have been made for a combined senior and junior choir festival May 8 at Bushnell Memorial Hall. This will be the first venture of its kind in Hartford and it is expected that 800 voices will take part.

The second annual organ playing contest will be held in Beth Israel Temple, West Hartford, May 14. Organists below the age of 21 years will play the Cathedral Prelude and Fugue in E minor, Bach, and a piece in contrasting style selected by the contestant. The hymn selection will be "Duke Street." For advanced organists the required composition is the Prelude and Fugue in C major, Bach, with a second composition of equal difficulty selected by the contestant. The hymn-tune will be the "Italian Hymn." A prize for first place in each division will be a credit of \$10 for the purchase of organ music. The winner of the advanced division will be given an opportunity to play a recital under the auspices of the Hartford Chapter.

GRACE D. BERRY, Publicity Chairman.

Miami Lecture by Ralph A. Harris.

The Miami Chapter met at Trinity Episcopal Church Monday evening, March 21, for a lecture on improvisation by Dr. Ralph A. Harris, F.A.G.O., of the University of Miami. Dr. Harris illustrated his points with beautiful examples of improvisation at the organ and closed the program by improvising a prelude, a sonata and a prelude and fugue on themes submitted by Dr. David McK. Williams.

Dr. Harris' lecture was followed by a short business session in the parish-house under the direction of the dean, Mrs. Edward G. Longman. Refreshments were served.

GORDON E. MCKESSON, Secretary.

Kansas Chapter Holds

Annual Meeting; Program Is Presented in Wichita

The Kansas Chapter held its annual meeting at Wichita March 22. Registration began at the new Central Christian Church and the convention was opened at 9:45 with greetings from Wichita and its organists. At 10 o'clock the chapter contest in organ playing was held, Robert Lewis of Kansas State College, Manhattan, was the winner. After luncheon the meeting opened at St. Paul's Methodist Church for the following recital by Guild members: Toccata and Fugue in D minor, Chorale Prelude, "My Heart Is Filled with Longing" and Prelude and Fugue in D major, Bach (Harry Huber); Toccata, Muffat, and "The Fountain," DeLamarter (Lucille A. Hensley); Scherzo in E major, Gigout; Verset on "L'Adoro Te," Boellmann, and Finale from First Symphony, Vienne (Marion Pelton).

After an interesting paper on "The Development of Boy Choirs" by the Rev. W. James Marner, curate and organist of St. James' Episcopal Church, Wichita, the group adjourned for the business meeting. The following officers were elected for the coming year: Dean, W. Arnold Lynch; sub-dean, Laurel E. Anderson; secretary-treasurer, Ernestine Parker; executive committee, Cora C. Redic, Lucile Brunner and Jerald Hamilton.

A second recital by members was then held at the Christian Church with the following numbers being played: "Procession," Mulet; Chorale, "Herzlich thut mich erfreuen," Brahms, and Sinfonia, Chorale and Variation, "Christ lag in Todesbanden," Bach (Robert Hays); Andante from Seventh Sonata, Rheinberger, and Chorale Improvisation, "In dulci Jubilo," Karg-Elert (Dorothy R. Addy); Pastoral, Milhaud, and Chorale in A minor, Franck.

After the chapter dinner the Guild service was held at the First Presbyterian Church. Dr. Emory Luccock, pastor, and Harold A. Decker, minister of music, were assisted by Dr. D. Wright Lunsford of the Central Christian Church and Dr. Otto F. Volkland of St. Paul's Methodist Church. Mrs. Lucile Brunner played the service. The preparation for worship was played by Mrs. Thelma Ragle, who presented "Au Soir de L'Ascension du Seigneur," Benoit, and "Legend Symphonique," Bonnet. Anthems at the service were "He was Crucified," Bach; "God, My Shepherd, Walks beside Me," Bach-Dickinson (Alma Nolan Sapp, soloist); "Turn Thy Face from My Sins," Sullivan, and "All Creatures of Our God and King," Chapman.

The postludal recital was played by Robert Lewis, winner of the contest in organ playing.

ERNESTINE PARKER, Secretary.

Recital for Niagara Chapter.

The Niagara Falls Chapter presented Miss Edna L. Springborn, organist and choirmaster of Grace Lutheran Church, Buffalo, in a recital March 15 at the First Baptist Church, Niagara Falls, N. Y. Assisting Miss Springborn was Mrs. Helen M. Schoenthal, contralto soloist at the Delaware Avenue Baptist Church in Buffalo. The program of organ music was as follows: Toccata and Adagio in C major, Bach; "Toccata Basse" for pedal solo ("Homage to Bach"), Bedell; Largo from Concerto in D minor, Bach; Andante, Haydn; "Bell Benedictus," Weaver; Rondo (from Concerto for Flute Stop), Rinck-Dickinson; "The Bee" (from "Summer Sketches"), Lemare; Toccata, Yon; "The Sea of Galilee" and "Garden of Gethsemane" (from "Through Palestine"), Shure; "Alleluia," Faulkes; Chorale Prelude on "Jewels," Bitgood; "Grosse Festfantasie," Boslet.

ELSA VORWERK, Sub-dean.

New Hampshire Chapter.

Herbert J. Hooper, Jr., organist of Eleventh Church of Christ, Scientist, New York, gave a recital March 28 at the South Congregational Church, Concord, N. H. Mr. Hooper's program included the composers Pachelbel and Bach and the contemporaries Maekelberghe, Bingham and Courboin. The program concluded with Franck's Chorale in A minor. A reception for Mr. Hooper was held in the church parlors after the recital. Mrs. Mary H. McLaughlin, organist of South Congregational Church, was chairman of the reception committee.

JOSEPHINE COAKLEY, Secretary.

News of the American Guild of Organists—Continued

New Van Hulse Symphony
Is Played by Schreiner
Before Throng in Tucson

Tucson, Ariz., had the outstanding artistic event of the season Sunday, March 20, when Alexander Schreiner gave a recital in the Masonic Temple, featuring as main number the new "Symphony for Organ" by Camil Van Hulse, with the composer present. The recital, sponsored by the Southern Arizona Chapter, was given before 700 people in a hall seating 400. There was not an inch of standing-room left anywhere and people literally "hung from the rafters."

Mr. Schreiner made a few remarks to the audience to introduce the Van Hulse work. He explained that he was taking the symphony on his transcontinental tour from Boston and Canada to Los Angeles and that he had played it with success in every city. He dwelt especially on the Scherzo, which had been received most enthusiastically.

The work, composed in 1947 and dedicated to Mr. Schreiner, is in five movements—a rhapsodic and rather turbulent Prelude, a contemplative, peaceful Meditation, a Scherzo, light, scintillating and witty, a prayerful Intermezzo and an exuberantly happy Finale in which the main themes of all preceding movements are summoned back, one by one, and woven together. Mr. Schreiner had everybody entranced by his brilliant registration of the work. At the conclusion the audience rose to show its appreciation to the performer and to the composer, who was born in Belgium and now maintains his home and studio in Tucson.

Mr. Schreiner again rose to heights when he played the last number, the Finale of the First Vienne Symphony.

The audience left reluctantly after a few encores.

This was the fifteenth recital on Mr. Schreiner's current tour and was to be followed by about ten appearances on the west coast.

Mr. Schreiner was guest at a reception in the studio of Mr. Van Hulse after the recital.

ANN PRICE EATON, Sub-dean.

Program for Spokane Chapter.

The Spokane Chapter enjoyed another very entertaining and educational meeting on the evening of March 14. This meeting was held in the studio of the Spokane Conservatory, with Hans and Rosaleen Moldenhauer as hosts. Dr. Robert Stier, the dean, introduced the new chaplain, Dr. Ernest F. Harold of St. Paul's Methodist Church.

The program began with an Allen organ demonstration by transcription. Next on the program were two-piano transcriptions from the organ works of Bach and Handel. These were played by Hans and Rosaleen Moldenhauer, duo-pianists. They played the Sixth Sonata in G major by Bach, arranged by Victor Babin; Passacaglia, Bach; Fugue in G minor, Bach, arranged by Nicolai Mednikoff, and the Fifth Concerto by Handel, arranged by Hannah Klein.

The last number on the program was the showing of the Casavant film "Singing Pipes." A social hour followed the program. MRS. ROBERT O. LANGBEHN, Secretary-Treasurer.

Pasadena and Valley Districts.

The Pasadena and Valley Districts Chapter held a somewhat unusual meeting April 11 at the Westminster Presbyterian Church, Pasadena, Cal. This consisted of a "movie" entitled "Wind in the Pipes" and a record "session." Recordings of the performances of some of the leading organists, including Ernest White, E. Power Biggs, Louis Vienne and Leo Sowerby, were played. As far as possible the specifications of the various organs represented were available for study. A buffet supper preceded the meeting.

The March meeting of the Pasadena and Valley Districts Chapter was a joint meeting with representatives of the Long Beach, Los Angeles and San Bernardino-Riverside Chapters. This was held March 14 at the Westminster Presbyterian Church in Pasadena. Preceding the recital an excellent dinner and social gathering was enjoyed by many members of the four chapters. The recital in the church was one of outstanding merit. S. Raymond Parmelee of the Long Beach Chapter opened the program with the

Chaconne by Couperin, "Puer Natus in Bethlehem" by Buxtehude, and the Prelude and Fugue in E minor (Cathedral) by Bach. The pre-Bach numbers were particularly well played. The Los Angeles Chapter was represented by Marian Reiff Craighead, who played the magnificent "Ad Nos, ad Salutem undam" by Liszt. A presentation of the more modern idiom was given by Raymond Boese of the San Bernardino-Riverside Chapter, who played the "Banquet Celeste" by Messiaen and "Pageant" by Sowerby. Both were well done.

These joint chapter meetings are excellent innovations and should be held more often.

MARCIA HANNAH, Librarian.

Fischer Prize Competition.

Under the auspices of the American Guild of Organists a prize of \$100, plus royalty, is offered by J. Fischer & Bro. to the composer of the best composition for the organ submitted by any musician residing in the United States or Canada. It is suggested that the composition shall not exceed five or six minutes in length.

The manuscript, signed with a *nom de plume* or motto, and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than Jan. 1, 1950. Return postage must be enclosed.

Claire Coci St. Louis Recitalist.

Claire Coci was presented by the Missouri Chapter in a recital March 29 at the Third Baptist Church in St. Louis. Miss Coci's program was well received by an enthusiastic audience and was played on the four-manual Möller organ.

The preceding night the monthly meeting of the chapter was held at Pilgrim Lutheran Church, with Mrs. Olga Hlavas Russell as hostess. The program consisted of a diversified group of organ numbers played by Mrs. Russell and Myron Casner, organist-director at Christ Church Cathedral.

Next month's meeting promises to be an interesting one, based on "Information, Please," to be concerned with choral questions, with a panel of local experts to set us right.

Ellsasser Plays in Westerly, R. I.

The Westerly Branch of the Rhode Island Chapter presented Richard Ellsasser in a recital Feb. 13 at Grace Methodist Church, Westerly, R. I., before a capacity audience. Mr. Ellsasser opened the recital with three early works, a Vivaldi Concerto, d'Andrieu's "The Fifers" and a Rondo in G by John Bull. The Bach group, which was the highlight of the afternoon, consisted of: Prelude and Fugue in C minor, Pastorale in D minor and Fourth Concerto, in C major. The modern and romantic group brought the Mendelssohn Scherzo in G and "The Bells of St. Anne de Beaupré" by Russell. The final number was an improvisation on a submitted theme. For ten minutes Mr. Ellsasser improvised with amazing results. For his encore he played a request number and then brought his recital to a close with Handel's Largo.

On Jan. 23 the Westerly Branch presented a concert by the Orpheus Harp Trio in the Pawtucket Seventh-day Baptist Church.

ALBERT M. WEBSTER, Secretary.

Hymn Festival in Roanoke.

Members of the Southwestern Virginia Chapter were guests of Temple Emanuel for their February meeting, which had been planned to become acquainted with Jewish music. Mrs. W. M. Thomas, one of our members, is the organist of the synagogue.

On March 26 the chapter sponsored a hymn festival at the First Baptist Church in Roanoke. The senior and junior high school choirs of Roanoke and Vinton participated. This was the first such festival in Roanoke and the response from the public was very encouraging. Robert Grifey, director of music in the schools of Roanoke, led the choirs and Miss Kathryn Eskey, organ instructor at Shenandoah Conservatory, was at the organ. Miss Eskey gave a short recital preceding the hymn singing.

MARGARET C. BELL, Secretary.

Ensemble Program in Louisville.

The Louisville Chapter held its April meeting April 11 at Gardencourt, the University of Louisville's school of music. The beautiful old mansion which houses the school formed a perfect setting for a program of seventeenth century music arranged by Francis Hopper, teacher of organ at the university. Martha Graham Hill was the soprano soloist who sang with a string group in two solo cantatas for soprano, strings and organ by Franz

Tunder, two chorale preludes for trumpet and organ by Johann Ludwig Krebs, and three solo cantatas for soprano, strings and organ (from the archives of the Moravian Church, Bethlehem, Pa.), by Johann F. Peter, George G. Muller and Jeremiah Dencke. Three sonatas for strings and organ by Mozart were the last offerings.

FLORENCE L. RITTER, Registrar.

Festival in Paterson, N. J., May 19.

The Northern New Jersey Chapter is planning a music festival for Thursday evening, May 19, at the First Presbyterian Church of Paterson. Seven choirs will join in singing the five selected anthems: "Peace I Leave with You," Roberts; "Psalm 150," Franck; "Unfold, Ye Portals," Gounod; "Hark, Hark, My Soul," Shelley; "Gloria," Mozart. The participating choirs are First Presbyterian, Third Presbyterian, Ward Street Presbyterian, Church of the Messiah and Second Reformed, all of Paterson; Caldwell Methodist and Pompton Lakes Reformed.

Ralph Grover, A.A.G.O., organist of the Church of the Messiah, Paterson, will direct the group, while organ accompaniments will be provided by Franklin Bowen, organist of the First Presbyterian Church of Paterson. James E. Healy, organist of the Third Presbyterian Church of Paterson, will play the prelude and processional, Charles Hizette, organist of the Ward Street Presbyterian Church in Paterson, the offertory and John Kinsey, organist of the Caldwell Methodist Church, the recessional and postlude.

JAMES E. HEALY, JR.,

Chairman Publicity Committee.

Edward Linzel Plays in Millville, N. J.

The Southern New Jersey Chapter presented Edward Linzel in a recital March 28 at the First Methodist Church, Millville. Mr. Linzel is organist of St. Mary the Virgin, New York City. The fine program was beautifully played on a two-manual Aeolian-Skinner organ. The compositions listed were: Concerto 1 (Vivaldi), Bach; Schübler Chorale Preludes, Bach; Andantino, Franck; Chorale in E, Franck; Pastorale, Roger-Ducasse; "Litanies," Alain; "Christmas Night, 1914," Reger; Scherzo, Symphony 2, Vienne; Andante and Finale, Symphony 1, Vienne.

A meeting of the Southern New Jersey Chapter was held at the home of Elizabeth Ann Mulford in Bridgeton March 22. Stanley Silvers entertained with a very interesting illustrated talk with pictures he and his wife, Virginia, took on their recent motor trip to Florida. They visited many churches and inspected the organs in these edifices. Miss Mulford and her mother served refreshments.

CARRIE E. LIVINGSTON, Secretary.

Schreiner Gives Houston Recital.

The Houston, Tex., Chapter presented Alexander Schreiner in a recital at St. Paul's Methodist Church March 15. An unusually large and appreciative audience was in attendance. The program consisted of: Prelude and Fugue in E flat, Bach; Chorale in B minor, Franck; Symphony in A, Camil Van Hulse; "Meditation Religieuse," Mulet; Intermezzo, Barie; Finale, First Symphony, Vienne.

WILHELMINE BIXLER GREENE, Secretary.

Lancaster Members Give Program.

The monthly meeting of the Lancaster, Pa., Chapter, held April 4 in Zion Lutheran Church, featured a Guild members' recital, with four organists taking part. The program, which was open to the public, was as follows: Prelude and Fugue in E minor and "Fervent is My Longing," Bach (played by Dale L. Hershey); Chaconne, Pachelbel, Andante from Sonata No. 3, Bach, and Scherzo, Titcomb (played by R. Patt Coward); Passacaglia and Fugue in C minor, Bach (played by Florence Layton); "Le Banquet Celeste," Messiaen, and Finale from "Sonata da Chiesa," Andriessen (played by Alfred A. Ashburn).

A business meeting was held at which Dean McConnell called attention to the observance of Guild Sunday May 8 and plans for a choral festival in May were formulated.

DALE L. HERSHEY, Registrar.

Alamo Chapter.

The Alamo Chapter, San Antonio, Tex., held its March program on the 14th, with a recital on the Temple Beth-El organ by David Johnson, organist of the Travis Park Methodist Church, and Mrs. Charles Tomlinson, organist of Woodlawn Methodist. A business meeting was held and plans for the Guild service and the regional convention were made.

KATHRYN BALL RUSH, Secretary

Central Arizona Chapter.

The Central Arizona Chapter presented a program of organ music at its monthly open meeting March 29 at the residence of Mr. and Mrs. Eugene Redewill in Phoenix. The following artists appeared on the program: William Fairfield Brown, organist of Trinity Cathedral, Phoenix; Lillie King Shaw, mezzo-soprano, accompanied by William J. Reddick, formerly director of the Detroit Symphony, and Leonard Leigh, organist.

C. J. IVERSON, Secretary.

The Colleagues Speak

That the committee on colleagues has work to do is clearly indicated by the letters received from serious-minded colleagues in all parts of the country who write for help and guidance. Organists in the larger centers are not always aware of the sparse fare with which their confreres in less favored communities have to put up. To show how some of our colleagues feel, I am recording a few excerpts from letters recently received.

One asks "Where would a colleague apply for work as an organist, preferably in a Roman Catholic church?"

Another, apropos of preparing for the associate examination (she holds a music bachelor's degree from an excellent school): "I do not feel in a position to go back to school, but wondered if I couldn't study at home, with tests from time to time to see if I was keeping on the right track."

From a third: "I am sure we could use lists of suitable service music for small volunteer choirs—something which is good music, but within the grasp of singers who are quite untrained and for the most part not aesthetically inclined." She adds a significant comment: "As far as chapter discussions are concerned, I have found that the chapter to which I belong is not available to me. My husband is a GI student in the university. We live about fifty miles from the chapter headquarters. Most of the meetings are banquets, the cost of which, along with transportation and proper care for our small children, proves more than our limited budget will allow. * * * So I am forced for the time being to be inactive."

Another writes: "Many of the colleagues, particularly the men in this group, play the organ as an avocation rather than a vocation. This seriously limits the time that can be spent in looking for suitable music * * * to browse aimlessly through catalogues of organ music only to end up ordering 'in the dark' and accumulating a stock of music which, to the individual organist concerned, is useless. One of the finest services which the Guild could render, both to organists of this group and to churches they serve, would be to publish on occasion a rather lengthy list of good organ music, both old and new, preferably with some notation as to degree of difficulty, type of service for which the music is suitable and other appropriate information that will enable the busy organist to render appropriate music for the worship services of the church."

These samples call attention to the familiar problems of the organist in the smaller community with limited resources at command, but with zeal to do the best job that he can. The committee hopes that in a short time it may be able to bring to these and others like them some help in their endeavors to raise the standards of church music and its performance. We welcome additional letters from serious-minded inquirers.

J. LAWRENCE ERB,
Chairman Committee on Colleagues.

District of Columbia Chapter.

Walter Baker, organist of the First Baptist Church of Philadelphia, played a brilliant recital under the auspices of the District of Columbia Chapter at the Washington Cathedral March 17. His program, which displayed splendid technique and lucid registration, elicited many delightful contrasts from this beautiful instrument. He played: Prelude, Fugue and Chaconne and "From God I Ne'er Will Turn Me," Buxtehude; "Fugue a la Gigue," Bach; Introduction, Passacaglia and Fugue, Reger; "Soul of the Lake," from "Seven Pastels," Karg-Elert; Scherzo from Second Symphony, Vienne; Berceuse and Spinning Song, from "Suite Bretonne," Dupré, and Toccata, Karg-Elert.

In the past two months the District of Columbia Chapter has heard two more profitable programs, the first being played by one of our own members, Stanley Plummer, organist of the Luther Place Memorial Church, on the organ recently completely rebuilt by the Wicks Company. Mr. Plummer played with solidity and discernment the Bach Toccata in F, the Vivaldi-Bach Adagio in D minor, Bach's "St. Anne" Fugue, two of his own compositions, a Chorale Prelude on "O Sacred Head" and "Carillon"; "Greensleeves," by Purvis, and "Thou Art the Rock," Mulet. Mr. Plummer is working on a master's degree and teaching organ and theory at the Catholic University, where he was graduated as bachelor of music last year.

TEMPLE DUNN, Registrar.

News of the American Guild of Organists—Continued

Open Letter Lists Joys
to Come at Regional
Convention in Detroit

Open letter to all organists in the A.G.O. chapters of Ohio, western Pennsylvania, Illinois, Indiana, Wisconsin and Michigan.—Dear Fellow Members:

You have heard, or read, that there is to be a regional convention of organists in Detroit in June. If you haven't, you should have, for this is going to be THE event of the year.

Do you remember the 1942 convention you had in Detroit? The wonderful recitals played by outstanding men and women? The inspiring talks? The social evenings? The visits to nearby spots? The formal Guild evening service at the Episcopal Cathedral? Do you remember? You must, for there wasn't a person at that convention who did not regret its ending and did not wish and promise to come back.

Well, this wish has come true: Detroit again is offering a convention. The self-same persons who ran the other convention are running this one and it promises to be better even than the last one; judge for yourself: There will be organ recitals by Frederick Marriott of Chicago, Charles Peaker of Toronto, Mabel Zehner of Mansfield, Ohio, Robert Rayfield of Chicago and your obedient servant of Detroit. There will be talks by David McK. Williams, Sidney Carlton, Frances Hutchison and Mary Louise Handley. There will be a special service at the Episcopal Cathedral, with a combined boy choir under the direction of Ellis Varley and Sidney Carlton, and a special address by the Right Rev. Bishop Emrich. There will be visits to Henry Ford's historic museum in Greenfield Village, to lovely Cranbrook and, remembering how many conventioners in 1942 asked the way to our sister nation Canada, a visit has been planned to Walkerville, Ont.

You and you and you: CAN you afford not to come to this session June 27, 28, 29 and 30? Of course not! Won't you make plans right now? Why not write for full particulars to Miss Mary Louise Handley at 5035 Woodward, Detroit 1? She'll make complete reservations for you, both hotel and convention, saving you all the fuss and assuring you of fine accommodations.

Hoping to meet you personally in Detroit in June, I am most cordially and fraternally yours,

AUGUST MAEKELBERGHE, F.A.G.O.,
Publicity Chairman.

Notable Events in Harrisburg.

The Harrisburg Chapter held its annual Guild service Feb. 27 in Messiah Lutheran Church. Miss Mildred Myers, organist and director of the choirs of Messiah Church, played the preludes—Fantasia in G major and "I Call to Thee, Lord Jesus," Bach. The Rev. John H. Treder, chaplain of the chapter and vicar of All Saints' Episcopal Church, Hershey, Pa., read the introit and the declaration of principles of the American Guild of Organists. Members from four of the city choirs united in the singing of two anthems—"Hosanna," Dickinson, and "God Is a Spirit," Bennett. Robert S. Clippinger, organist-director at Grace Methodist Church, directed the choirs. The Rev. Dr. William Van Horn Davies, pastor of Messiah Lutheran Church, gave a meditation on "Church Music for the Congregation." The offertory, "Pregiera," Ravanello, was played by Mrs. Hazel A. Keely, organist-director at the Harris Street Evangelical United Brethren Church. The postlude, March in D major, Guilman, was played by J. Albert Wieseman, organist-director at Salem Reformed Church.

Feb. 28 members of the Guild met in the Market Square Presbyterian Church for another study period. The subject was a continuation of the January study, which dealt with the liturgy, this time particularly the chants and responses as found in the common service book of the Lutheran Church. Robert S. Clippinger, who is also director of sacred music at the Lutheran Seminary in Gettysburg, led the discussion. This was followed by a symposium on what is deemed desirable wedding music. A member of the Guild, who is also a representative of a local music store had on display a fine selection

NEW GUILD STUDENT GROUP AT GEORGIA TEACHERS' COLLEGE



ORGAN STUDENTS at Georgia Teachers' College, Collegeboro, Ga., have been granted a charter as a student group of the American Guild of Organists. Members of the newly-formed group, shown above, left to right, are: Annella Wells, Mary Ida Carpenter, dean; Douglas

Moore, Eva Brown, William Evans, Martha Ann Vaughan, Betty Ann Zetterower and Archie Nesmith, secretary and treasurer. Professor Jack Broucek, a member of the music division and supervisor of the group, is seated at the console. The photograph is by Mike Goldwire.

of organ numbers suitable for weddings. These were played by Mr. Clippinger. Suggestions were offered by members on how to avoid the too sentimental type of wedding music.

On March 21 another meeting was called, at which Easter organ music was discussed and samples of Easter music were placed on exhibit by the local music store.

March 31 Virgil Fox was presented in a recital on the four-manual Austin organ in Grace Methodist Church. This was Mr. Fox's first appearance in Harrisburg and if the enthusiastic applause of a large audience which greeted him and the expressions that followed his performance are any indication it will not be his last. After an introduction by the Rev. John H. Treder, at the suggestion of Mr. Fox the audience sang "Come, Thou Almighty King." The first number of the recital was the Concerto in F major by Handel. Of course, no program played by Mr. Fox would be complete without "Come, Sweet Death." This was followed by the "Fugue a la Gigue" and Prelude and Fugue in D major by Bach. The remainder of the program was as follows: Prelude, Fugue and Variation, Franck; Sonata in F minor, Mendelssohn; "Elfin Dance," Edmundson; "Perpetuum Mobile," Miedelschulte; Toccata, "Thou Art the Rock," Mulet. At the conclusion of the program the hymn "The Church's One Foundation" was sung.

Ithaca Chapter Proceedings.

After a dinner at Smith's dining-room the March 28 meeting of the Ithaca Chapter was held at the First Methodist Church. The business began with the formal acceptance of the resignation of Miss Louise Wallace as dean. Mrs. Jenny Lou Struglia, subdean, assumes the dean's duties until the next election.

Mrs. Struglia presented a paper on the "Style and Technique in Hindemith's Organ Sonatas." The characteristic features of Hindemith's musicianship were set forth with lucidity and numerous musical quotations supplemented Mrs. Struglia's discussion, which closed with a performance of Hindemith's Sonata No. 3.

Dr. Harold W. Thompson handed out copies of recently-published organ works. Dr. Conrad H. Rawski reviewed briefly two new books of importance for the organist: William Mitchell's translation of "The Essay on the True Art of Playing Keyboard Instruments" by Carl Philipp Emanuel Bach and Norbert Dufourque's "J. S. Bach, le Maître de l'Orgue."

LUCILE WILDMAN, Secretary.

Franck and Vierne Denver Topics.

The smaller organ works of Franck and Vierne were subjects of discussion at the March meeting of the Rocky Mountain Chapter. The meeting was held March 21 at the Tom Walker piano store in Denver and the Connsonata electronic organ was used. Mrs. Katherine Northcross read a very interesting paper on Cesar Franck, after which Mrs. Thomas R. Walker and

Bend recitals were played in the First Presbyterian Church, with Mrs. Hugh Van Skyhawk, organist of the host church, playing the first program March 11. On the succeeding Fridays the following organists played Lenten programs: Mrs. Harold Clayton and Dean Albert P. Schnaible. Mrs. Albert Thorpe, Niles, Mich., played the April 1 and 8 recitals. The South Bend programs were continued through Holy Week with Mrs. R. Dean Hans, Miss Nancy Dodge and Mrs. Lester Finney at the organ.

On April 16 our subdean, Miss Margaret Hinkle, became Mrs. Lindon Stevens Gaston. After a trip through England, France and Scotland Mr. and Mrs. Gaston will be at home in Springfield, Ohio. In Mrs. Gaston's absence Mrs. J. H. Euzby, past dean and organizer of our chapter, will be in charge of the annual May 1 spring choral festival, to be given in Grace Methodist Church, South Bend. Individual choirs have been working on the numbers to be presented and the first combined rehearsal was held March 6 in the First Methodist Church.

DORIS E. PERRIN, Registrar.

Visit Minnesota Temple.

The March meeting of the Minnesota Chapter was held March 22 at Temple Israel in Minneapolis, fifty members attending. A turkey dinner was served by the women of the church.

Mrs. Arthur Fellows, our dean, announced the regional convention to be held in the Twin Cities June 14, 15 and 16, and Arthur Jennings, program chairman, gave us a tentative outline of the program to be given.

Rabbi Albert Minda of Temple Israel gave us an informative talk on "The Hebrew Sabbath Liturgy," reading and explaining several prayers to be found in the prayer-book, with responses sung by two members of the church quartet, Marvel von Loewe and Hollis Johnson, with Carl Jensen, A.A.G.O., at the piano. We were conducted by Rabbi Minda in touring Temple Israel, the largest synagogue in the city. We then entered the impressive main auditorium. With Mr. Jensen at the organ and Mr. Johnson leading we sang two hymns, one in Hebrew and one in English. Afterward we were conducted to a hall of many very fine paintings, etchings, plaques and cabinets holding a large number of objects and symbols of the Jewish faith, some in miniature, ending with a visit to the library.

MARION AUSTIN DUNN, A.A.G.O.

Plans Substitute Service.

At its March meeting the Central California Chapter decided to work toward the establishment of a service designed to help churches find substitute organists and to help substitute organists find suitable opportunities for playing. It is the intention of the chapter to compile a list of available organists with data as to the type of work they are interested in and the times they are free. In addition there will be a list of cooperating churches, with data as to the time of their services, the type of music required and the like.

GEORGE BRANDON, Publicity Chairman.

Wheeling Chapter Program.

The Wheeling Chapter met in the Bellaire Presbyterian Church March 15. Mrs. J. Herbert Stitt, organist and director at that church, played Bach's D minor Prelude and Fugue and Bubeck's Meditation. Miss Betty Jane Jones sang "The Lord's Prayer," by Hoffmeister, and Gounod's "O Divine Redeemer." The Rev. J. Franklin McHenry presented a minister's viewpoint on church music. Dean Loren Mercer presided at the business meeting and plans were made for the fifth annual Guild festival in May. A social hour was the concluding feature.

H. HADSELL, Secretary.

Syracuse Chapter.

The Syracuse Chapter met April 4 at Plymouth Congregational Church for a business meeting followed by a member recital. The big item of business was the election of officers for 1949-50. The slate elected included for dean Frank Hansel; associate dean, Harold MacGrath; recording secretary, M. Lillian Jerome; corresponding secretary, Virginia Van Brocklin, and treasurer, Jeanette Kelsen.

Four members favored us with their preferred Easter selections and three other members conducted the group in the singing of Easter choral numbers.

MISS M. LILLIAN JEROME, Secretary.

COLUMBUS BOYCHOIR SCHOOL
CAMP FOR MUSICAL BOYS

An enriching musical experience offering opportunity for training with famous Columbus Boychoir. Sailing, swimming, all other athletic activities. Hand crafts, nature study. Participation with Choir in presentation of two choral works with symphony orchestra. Attendance dress rehearsals, five operas. Instrumental instruction available. Youth orchestra. Registration limited to 40 boys. July 7 through Aug. 11, Chautauqua Lake, N. Y. Booklet on request. Write to

HERBERT HUFFMAN, Director

812 East Broad St.

Columbus 5, Ohio

News of the American Guild of Organists—Continued

Recital in Grand Rapids

by Claire Coci; Festival
of Children's Choirs Held

The last of a successful series of recitals was given by Claire Coci in Grand Rapids on the evening of March 14 under the auspices of the Western Michigan Chapter. The Park Congregational Church was well filled and the audience was held spellbound by her brilliant performance. Patrons and sponsors met Miss Coci at a reception in the church parlors after the recital. The organists of Grand Rapids enjoyed her presence at their weekly luncheon in the Fountain Street Baptist Church.

The annual festival of children's choirs was held March 20 at the Westminster Presbyterian Church. The combined choirs of the Central Reformed, East Congregational, First Methodist, North Park Presbyterian, South Congregational and St. John's Evangelical and Reformed Churches, St. Mark's Episcopal Cathedral and the Westminster Presbyterian Church, under the direction of Miss Doris James, stirred a large audience with their beautiful singing of well-chosen anthems. All the music was memorized, and diction was clean and splendid attention was given to musical detail. They sang "Flocks in Pastures Green Abiding," Bach; "Hear Us, O Father," Saint-Saens; "Give Ear unto Me," Marcello; "The Virgin's Slumber Song," Reger; "When I View the Mother," Voris, and "A Heavenly Song Is Sung," Dickinson. Kenneth W. Jewell was the festival organist and besides accompanying the choir played: "Benedictus," Reger; Adagio, Franck, and Chorale, Reger. The Rev. A. Mohns, D.D., gave the invocation, and the Guild chaplain, the Rev. Theodore S. Buchmueller, pronounced the benediction. The program also featured hymns sung by the choir and congregation.

The last in a series of recitals given by our members in the outlying churches of the city was played Sunday evening, April 10, by Chester Tucker of the East Congregational Church. The recital was given in the Fuller Avenue Christian Reformed Church and featured Dutch and Belgian composers.

The monthly chapter meeting was held April 11 at Redeemer Lutheran Church, with Harold Bishop as host and program chairman. Following the dinner and business meeting, conducted by Dean John Dexter, an organ tour was made. The organs heard were the Hammond at the Redeemer Lutheran Church, with Joseph Sullivan at the console; the Baldwin at the Plymouth Congregational Church, demonstrated by John Lewis; the four-manual Möller at St. Andrew's Cathedral, with Joseph Sullivan organist, and a new three-manual in process of installation at the Neland Avenue Christian Reformed Church. Henry Rose, representative of the Michigan Pipe Organ Company, gave a demonstration of construction details.

MRS. VAUGHN KERSTETTER,
Corresponding Secretary.

Regional Convention in Memphis.

The Southern region of the Guild is to hold its regional convention in Memphis May 16, 17 and 18. The following is a list of recitalists and speakers:

Recitalists—Miss Donna Jean Cook, Nashville, Tenn.; Scarritt and Peabody Colleges; Glenn Metcalf, A.A.G.O., Mus.M., Hendrix College, Conway, Ark.; C. C. Loomis, Mus.D., director of music, Sullins College, Bristol, Va.; Farley K. Hutchins, M.S.M., Mississippi Southern College, Hattiesburg; Sam Batt Owens, Birmingham, Ala.; Klaus Speer, Lincoln Memorial University, Harrogate, Tenn., and Donald George, Christ Church Cathedral, New Orleans.

Speakers—Frank Crawford Page, F. A. G. O., Louisiana State University, Baton Rouge; John Summers, Little Rock Junior College, Little Rock, Ark.; Cyrus Daniel, F.A.G.O., Vanderbilt University, Nashville, Tenn.; Julian P. Edwards, Montgomery, Ala.

Catharine Crozier in Evanston.

The Illinois Chapter and its friends enjoyed a special treat on the evening of March 20, when Catharine Crozier gave a recital under the chapter's auspices at St. Luke's Church in Evanston before a large congregation. Meticulous attention to details of technique and registration, intelligence and virility marked Miss Crozier's performance, and the fine organ

at St. Luke's provided an excellent vehicle for her talent.

The program began with a performance of the Franck B minor Chorale which could not easily be excelled. After three Bach chorale preludes and one of the pleasing d'Aquin "Noels" came Karg-Elert's symphonic chorale "Abide with Us," a truly impressive work. The second part of the evening was devoted to modern composers and included Sowerby's "Requiescant in Pace," Seth Bingham's whimsical "Rhythmic Trumpet," Alain's dramatic "Litanies," the serene "Song of Peace" of Langlais and, as a final number, one of Duprés best works—the Variations on a Noel.

Service May 9 in Brooklyn.

At the Guild service to be held Monday, May 9, at 8:15 p.m., in the Lafayette Avenue Presbyterian Church, Brooklyn, Dvorak's "Stabat Mater" will be given in the English version under the direction of Marion Clayton Magary. The soloists will be: Irma Cooper, soprano; Greta Skoog, alto; Willard Pierce, tenor; Loys Price, baritone. The choir will be augmented by a number of alumni.

Dinner and Program in Dallas.

Members of the Texas Chapter were served a fried chicken dinner by the women of Grace Methodist Church April 18. Dean Blomdahl presided at the business session. Several new members were received and enthusiasm over the regional convention to be held in Houston April 25 to 28 was expressed. Announcement was made that this chapter had been invited to sponsor the appearance with the Dallas Symphony Orchestra of the winner of \$1,000 in the organ contest held at the recent convention of the National Federation of Music Clubs in Dallas.

A splendid program was given by the Adamson High School chorus of about 100 young people, directed by Charles Williams, who is also director of the Grace Church choir. Mrs. Ellis Shuler accompanied on the organ. The program consisted of: "Stabat Mater," Palestrina; "Song of Fate," Brahms, and "Apostrophe to the Heavenly Host," Willan.

KATHERINE HAMMONS, Secretary.

Chapter Helps Preaching Mission.

A city-wide interdenominational preaching mission in Charleston, W. Va., was concluded recently. It was sponsored by the Charleston Ministerial Association. The afternoon and night services were held in the Municipal Auditorium. The Kanawha Chapter did much to make these meetings successful and inspirational. An organist and pianist for each afternoon and evening service were provided from the ranks of the chapter. J. Alton Hampton, minister of music of the Baptist Temple, was in charge of the music. At both Sunday evening services a combined choir of approximately 400 voices, under the direction of Harold W. Ewing, dean of the Kanawha Chapter, sang the "Hallelujah Chorus" from Handel's "Messiah." On several other evenings combined choirs of various denominations were led in the singing of anthems by Guild members. During the eight days of the mission there was an approximate attendance of 23,000.

SELMA B. ASBURY, Registrar.

Central Iowa Chapter.

The Central Iowa Chapter met April 11 at Bishop's Cafeteria, Des Moines, for dinner and then went to St. Paul's Episcopal Church for the business meeting and program. The program consisted of the playing of two records—Symphony in G major, Sowerby, played by E. Power Biggs, and "Matthias the Painter," Hindemith, played by the Philadelphia Symphony Orchestra. Gordon Farndell, associate professor of organ at Central College, Pella, gave a brief sketch of the composers and the background for the compositions.

PEARL RICE, CAPPS, Secretary.

South Mississippi Chapter at Work.

The South Mississippi Chapter, organized Jan. 24 in Hattiesburg with sixteen charter members present, elected these officers for 1949: Dean, Farley Hutchins; sub-dean, David Witt; secretary-treasurer, Beatrice Collins. We met for dinner Feb. 21 at the Forrest Hotel, after which we adjourned to the Bay Street Presbyterian Church for a program. Dr. Vinnege, professor of religious education at Mississippi Southern College, was the speaker and gave a valuable talk on "Musical Ships." Mr. Witt played the "Sierra Madre" by John Carre, an American; Mr. Hutchins an "Air and Variations" for

pedal alone by Flor Peeters, a Dutchman, and Miss Collins a Scherzetto by Vienne, a Frenchman.

A student group was organized last month at Mississippi Southern College under the sponsorship of our dean.

The Mississippi Woman's College dining-room served as the meeting-place for dinner March 21. We adjourned to the Mississippi Woman's College auditorium for the program, which was as follows: "Psalm 19," Marcello; "I Call to Thee," Bach, and Toccata, Gigout (Mrs. J. E. Schwartz); "O Rest in the Lord" ("Elijah"), Mendelssohn, and "Love Never Fails," Root (Mrs. Robin Sweatt Longre; Mrs. George Baylis accompanist); "O Sacred Head, Now Wounded," "Jesus, Priceless Treasure" and "In Death's Dark Grasp the Saviour Lay," Bach; Chorale in B minor, Franck; "Cortege," Vienne, and "Noel," Almand (Miss Beatrice Collins).

BEATRICE COLLINS, Secretary-Treasurer.

Clergy Night in Kalamazoo.

The Southwestern Michigan Chapter held its first clergy night April 4 at the First Congregational Church, Kalamazoo. After the dinner and business meeting an interesting talk was given by the Rev. Robert K. Giffin, rector of St. John's Episcopal Church, Sturgis, Mich. Father Giffin, assistant chaplain of our chapter, pointed out the responsibilities of both the organist and minister in the church. He also listed some of the "sins" of which ministers and organists frequently are guilty. A lively discussion was aroused by questions handed out to several members.

MARIBELLE HALVERSON, Registrar.

Tennessee Chapter.

The Tennessee Chapter met April 4 in the Zelma Le Thomas studio with Miss Eugenia Eason as chairman. At the business meeting presided over by Robert E. Griffin, the dean, an announcement was made by Adolph Steuterman, regional chairman, regarding the convention to be held in Memphis May 16, 17 and 18. "Music as a Hobby" was the topic of Dr. D. C. McCool, psychiatrist; Miss Faye Peel and Robert Griffin. Dean R. Finch sang solos from "Elijah." The members enjoyed a smörgasbord dinner served by Miss Eason, assisted by Mrs. J. Adelbert Withee.

SALINA KELLOGG ACREE,
Corresponding Secretary.

Virginia Chapter Presents Fox.

One of the finest musical events this season in Richmond, Va., was the recital by Virgil Fox, organist of the Riverside Church in New York, April 7. This recital was sponsored by the Virginia Chapter and was played at the First Baptist Church.

Preceding the recital a dinner was served for the chapter members and their guests at the First Baptist Church, followed by a business meeting at which Dean Alton Howell presided. The final meeting for this year was announced for May 3, at which time elections will be held. Plans were discussed for the regional convention. In charge of convention plans are Charles Craig and Mary Ann Gray.

FRANCES SUTTON, Registrar.

Macon, Ga., Chapter.

The monthly meeting of the Macon, Ga., Chapter was held at the Vineville Baptist Church April 4. Current events in the music world were reviewed by Mrs. Gladstone Jackson. The first of a series of recitals was given by the members of the Guild. The program was as follows: "Benedictus," Reger (Fanny Matthews); Aria, Buxtehude, and Pastorale, Bach (Herbert Herrington); Andantino, Chauvet (Mrs. Francis Huthnance); Fantasie for organ and piano, Demarest (Crocket Odum and Herbert Herrington). A talk on the prelude and postlude in the Protestant service was delivered by Herbert Herrington. Refreshments were served by Crocket Odum at his home.

EVELYN SMITH.

Charlotte, N. C. Chapter.

The monthly meeting of the Charlotte, N. C., Chapter was held April 4 at Temple Beth-El. A fine program on Jewish liturgical music was presented. John D. Morrison, professor of organ at Queens College (Charlotte) and organist and choir-master of St. Martin's Episcopal Church, was in charge of the program. The temple quartet sang the traditional Jewish worship music. Rabbi Philip Frankel gave an outline of the development of Jewish liturgy from the earliest Biblical days and explained the music used.

After the program, Eugene Craft, dean of the chapter, presided over a business meeting.

ROBERT E. PROCTOR, Registrar.

South Carolina Chapter.

The South Carolina Chapter held a business meeting Sunday afternoon, March 13, in the St. Peter's Catholic Church parsonage at Columbia, followed by a recital in the church by Mrs. Curran L. Jones, organist of St. Peter's, assisted by the choir. Mrs. Jones played two chorale preludes by Bach, "Hark, a Voice Saith All Are Mortal" and "We Call to Thee, Lord Jesus Christ"; Communion, Kreckel, and the Prelude from the Sonata in C

minor by Guilmant. The choir sang "Ave Maria," Arkadelt; "O Bone Jesu," Palestrina; "Panis Angelicus," Baini, and the Kyrie and Gloria from Yon's "Missa Regina Pacis (In honor of St. Vincent Ferrer)." Mrs. E. ARTHUR TARRER.

Alabama Chapter.

The Alabama Chapter met March 10 at the First Presbyterian Church in Birmingham. Mrs. Robert Kirby, the dean, presided. The regional convention will meet in Memphis in May and the chapter has been requested to send an organist and speaker. Mrs. Muriel Smith of the Jefferson County school system spoke on "Music Therapy." The nominating slate was presented.

MYRTLE JONES STEELE, Reporter.

Guests of Baldwin in Los Angeles.

The April meeting of the Los Angeles Chapter was held April 4 with dinner served in the refectory of Immanuel Presbyterian Church through the courtesy of the Baldwin Piano Company. After dinner the members and guests, numbering 110, adjourned to the Baldwin studios across the street, where a lecture demonstration of the Baldwin electronic organ was presented. Ralph Louis, manager of the Baldwin Los Angeles office, introduced Fred Barnes, a member of the Los Angeles Chapter who is on the Baldwin staff, and he in turn presented Paul Mooter of the Cincinnati office. After a demonstration of the individual tone colors Mr. Mooter played representative types of music to show the flexibility of the instrument. A question and answer period was held.

WILLIAM G. BLANCHARD.

Ministers as Redwood Empire Guests.

Ministers of Guild members' churches were guests of the Redwood Empire Chapter at a dinner meeting in the Green Mill Inn, near Petaluma, Cal., April 5. A group of songs was presented by the women's trio of the Petaluma Methodist Church. The speaker of the evening was W. Allen Taylor, dean of the Northern California Chapter. His subject was "Ethics of the Profession." He also made some interesting announcements about the convention to be held in San Francisco in July.

Our next meeting was announced by Dean Gordon Dixon as a progressive recital. The members are to receive notices of the starting-point, but the rest of the itinerary is to be kept secret until they arrive.

CLAIRE COLTRIN, Publicity Chairman.

Gregorian Music San Jose Subject.

The San Jose Chapter held its monthly meeting Sunday afternoon, April 10, at Holy Family Catholic Church in San Jose. The program, under the chairmanship of Mrs. Alice Romani, began with an address on Gregorian music by the Rev. St. Sure, a Jesuit priest who recently received his degree from the Gregorian Institute and is teaching in the novitiate at Los Gatos. Following this interesting talk the Holy Family choir, under the direction of Miss Yolanda Cangiamilla, with Mrs. Romani at the organ, presented an excellent program of Gregorian, traditional and modern music.

A business meeting was held in St. Joseph's school, adjoining the church, with Dean Iru Price presiding. It was announced that the regional convention to be held in San Francisco July 5 to 8 will spend one day at Stanford University in Palo Alto and that our chapter member, Herbert Nanney, organist at Stanford Memorial Chapel, will give a recital.

Refreshments were served by Mrs. Elizabeth Pugh, Mrs. Alice Romani and William Erlendson.

MARJORIE MARSHALL BONDE, Recorder.

Long Beach Chapter.

The Long Beach, Cal., Chapter met April 12 in the marine room of the Huntington Hotel. Raymond Parmalee, sub-dean, provided an educational program which consisted of the showing of two sound motion pictures. One of them was on the craft of organ building and the other about the principles of the electronic tube.

VIRGINIA LOVELOCK DAVIDSON,
Reporter.

San Joaquin Valley Events.

The San Joaquin Valley Chapter met at the First Baptist Church in Fresno, Cal., April 4 for a dinner and program of organ and choir music. Eugene Wahlstrom spoke on "The Problems of the Small Church Choir." Organ music was played by Agnes Chivittjian, Rodney Juhl and Anna Koopman. The choir of the First Methodist Church, directed by Lowell Spencer, sang three anthems and a women's trio from the First Christian Church sang two numbers.

The chapter presented Alexander Schreiner April 19. Other events include special services in recognition of national Guild Sunday and a hymn festival May 15.

At the March 7 meeting the Rev. Bernard J. Hopkins, C.Sa.R., gave a lecture on the history and use of Gregorian music. The choir of St. Alphonsus' Catholic Church, where the meeting was held, illustrated different types of chant under the direction of Father Hopkins.

GERTRUDE RANDELMAN, Secretary.

News of the A.G.O.—Continued

STUDENT GROUP OF GUILD IN BRIDGEWATER, V.A.



THE BRIDGEWATER COLLEGE Chapter of the A.G.O. was organized in February, 1948. It has sixteen members. Officers are: President, Frances Flora; vice-president, Carl Shull; secretary, Barbara Dove; treasurer, Ruth Jane Richmond; advisor, Miss Ruth E. Weybright. Members pictured above, reading from left to

right, are: Carl Shull, Paul Garber, Misses Dawn Arey, Allison Roller, Ruth Jane Richmond, Carol Miller, Dorothy Ann Huffman, Shirley Petcher, Barbara Dove, Virginia Bittinger, Ruth E. Weybright, Ruth Stull, Frances Flora, Mary Kay Ogden, Wilda Ann Eller, Nancy Lavman and Eloise Edmonson.

Northern California Chapter.

The annual Guild service was held Sunday afternoon, April 24, at Grace Cathedral in San Francisco. Robed Guild members entered in procession and occupied choir stalls. Newton D. Pashley's First Presbyterian choir of Oakland sang special anthems and Cantor Rinder of Temple Emmanuel-El delivered an address on Albert Schweitzer. A recital followed, played by Alexander Schreiner.

Plans are maturing for the regional convention, comprising chapters from California, Arizona and Nevada, to take place in San Francisco July 5, 6, 7 and 8. Features will be recitals by Virgil Fox, Ethel Sleeper Brett, Ludwig Altman, Ralph Travis and Herbert Nanney; a day at Stanford University, including a lecture by Dr. Warren D. Allen; regional finals for the national student organists' contest, and a recital by the winner.

FREDERICK FREEMAN, Registrar.

Recitals in Knoxville, Tenn.

The Knoxville, Tenn., Chapter has presented two in a series of Sunday afternoon recitals at the First Baptist Church, Knoxville. On Feb. 27 Professor Frank Nelson, organist emeritus of St. John's Episcopal Church, played. March 27 Claudia Wofford Carter, organist of the First Baptist Church, Maryville, and the Maryville College A Cappella Choir were presented in a joint recital.

ALFRED E. LUNSFORD, Secretary.

Fort Worth Chapter.

The Fort Worth, Tex., Chapter held a dinner meeting at the home of Mrs. Roy D. Martin April 11. Miss Janie Craig, the dean, presided over the business session. Plans for the recital by Richard Purvis were discussed. C. M. Bolton played several numbers on the electronic organ and Dr. Thomas Moon sang two groups of songs accompanied by Robert Rogers.

ELIZABETH HOUSE, Secretary.

Central Iowa Chapter.

The Central Iowa Chapter met March 14 at Central College, Pella. Twenty-two members and friends were served dinner in the college dining-room. After a business meeting we went to the college chapel for a program presented by one of the members—Alice Stoltenberg Brown—on the new three-manual organ. She played

entirely from memory. The program was as follows: "Carillon de Westminster," Vierne; "Paradise," Fibich; "Prayer for Peace," Held; Bible Poems, "Lord Jesus Walking on the Sea" and "The Last Supper," Weinberger; Fugue in D, Bach; "The Musical Clocks," Haydn-Biggs; "Drifting Clouds," d'Antalfy; Toccata, Andriessen.

MENDELSSOHN'S ORATORIO "St. Paul" and Bach's "Passion according to St. Matthew" were sung recently at Emmanuel Baptist Church, Brooklyn, under the direction of Henry Fusner, M.S., A.A.G.O. The Mendelssohn oratorio was presented Feb. 20. April 5 the Bach oratorio was sung by the Emmanuel motet choir, assisted by the choir of Christ Church, Riverdale, Arthur Christmann choirmaster, and the boy sopranos of St. Paul's Church, Flatbush, Judson Rand choirmaster. The boys sang the chorale in the first chorus with the Christ Church choir singing the antiphonal second chorus parts throughout the Passion.

MRS. FANNIE S. TRUETTE of Brookline, Boston, Mass., died there April 4. She was the widow of Everett E. Truette, for many years a prominent organist and teacher of organ in Boston, as well as a composer. Mrs. Truette is survived by a daughter, Mrs. Harry L. Foster. Funeral services were held at the Leyden Congregational Church, April 6.

LAURENCE DILSNER has resigned as organist and choirmaster of St. James' Church (Episcopal), Long Branch, N. J., in preparation for a summer of study in France. He had held this post since 1944.

MR. AND MRS. CHARLES W. McMANIS of Kansas City, Kan., announce the arrival on March 25 of Philip Lester McManis. Mr. McManis, the father, who builds and services many organs in the Southwest, has also serviced two earlier arrivals—David, 12, and Joan, 8 years old.

THE BOHN ORGAN COMPANY, Fort Wayne, Ind., has completed installation of a two-manual Allen electronic organ in the Zion Christian Catholic Auditorium, Zion, Ill. This is the auditorium famous for the presentation of the Passion Play every year.

"THE DARKEST HOUR," English cantata for Lent, by Harold Moore, was presented by St. Luke's Choristers, William Ripley Dorr conductor, at St. Luke's Church, Long Beach, Cal., Sunday night, April 3.

THERE IS NOTHING FINER THAN A STROMBERG-CARLSON

Give Your Church a Greater Voice in the Community



The voices of great bells, speaking to the hearts and minds of men that lift up the soul . . . that become a part of the heritage of the community they bless.

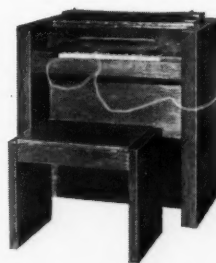
Now through the magic of electronics that creates true bell tones without bells, your church . . . whether it is great or small, can become a vibrant part of the lives of every family in the community. At a price easily within your reach, you can hear the true voices of great bells ring out from your church belfry . . . with a resonance and a glory of tone that once only the greatest of cathedrals could provide.

In Stromberg-Carlson electronic carillons, true bell tones are created by the striking of metal upon metal. Almost inaudible to the ear, they are amplified and projected through Stromberg-Carlson high fidelity equipment, with all the beauty and naturalness for which Stromberg-Carlson is famed.

Models are available to create a modest swinging bell effect at a cost as low as \$495.00, including automatic functions. Or, for as little as \$1995.00 you can have a 25-note carillon, providing the glorious melodies of a 25-bell carillon, at a minute fraction of its cost. Write for complete information to Dept. D3, Stromberg-Carlson Company, Sound Equipment Division, Rochester 3, New York.

A New and Greater Market

The recognized superiority of Stromberg-Carlson engineering and research are combined in Stromberg-Carlson Carillons to bring the true voice of great bells to every church, large or small, at a cost within the reach of all . . . to create new sales opportunities for you. Write for complete information to Dept. D3, Stromberg-Carlson Company, Sound Equipment Division, Rochester 3, New York.



LC-381 Console houses a 38-note keyboard with standard piano action permitting the same playing technique as is used in playing traditional carillons of cast bells.

Guilmant Organ School

SUMMER SESSION

July 5 to August 6

Fiftieth Year — October 3

Write: 12 West 12th Street, N. Y.

STROMBERG-CARLSON

Liberty Carillons

THE DIAPASON

ESTABLISHED IN 1909.
(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

Editorial and business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago 4, Ill. Telephone: Harrison 3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, MAY 1, 1949

IF YOUR ADDRESS HAS BEEN changed, if for any reason you do not receive your copy regularly, or if your name and address are not correct or complete on the label of your copy of THE DIAPASON, be sure to notify us at once. We strive to make our mailing list accurate, but cannot be held responsible for failure of your copy to reach you if you neglect to cooperate or delay in doing so.

"Best" Composition of 1948

It is not a light responsibility that is assumed in attempting to name the best composition of the year, for organ or any other form of musical expression. (Sometimes it seems as if it would be a less difficult task to decide on the worst.) The Music Library Association, connected with the division of music of the Library of Congress, has undertaken the job, having, as it expresses it, decided "to join in the annual sport of compiling lists of 'ten bests.'" One can readily understand why the results of its winnowing process should interest all who read this publication.

We find one set of compositions selected from the 1948 American output to be for organ—Two Chorale Preludes, by Richard Donovan (Music Press, Inc.). The other nine numbers include one opera, one piano and one choral composition, works for orchestra, chamber music, school music and two songs. Similar selections were made among books and records.

Mr. Donovan's compositions already have won recognition, as indicated by their appearance on a number of current recital programs.

The committee on compositions, consisting of Dr. Carleton Sprague Smith, chief of the music division of the New York Public Library, chairman; Professor Robert Sanders, head of the music department of Brooklyn College, and P. Granville-Hicks of the New York *Herald Tribune*, selected eleven compositions, each (except under songs) chosen as the best in a particular category. Not only were the publications to be produced in this country, but the works were to be compositions by native American composers.

The announced motives of the Music Library Association in undertaking to sit in judgment were to help individuals and institutions too busy to examine every published composition in choosing the best items from a profusion of output and, secondly, to help in establishing a higher standard in the publishing industry.

There is one point in connection with these selections by judges that seems to have disturbed many of our organists. Much criticism has been directed against the decisions in several contests, and it must be admitted that, with all respect to the judges, who represent what may be rated as among the best minds in the organ world, some of their choices have appeared strange. In recent years one could point out instances in which works have won awards that will not be heard

very often, unless the current movement in certain circles to kill all interest in organ recitals should prevail. We have heard some strong expressions on this subject.

All of this should promote the striving for higher standards, not only in compositions, but in methods of appraising them.

Threat to Papers and Readers

Publishers of all newspapers and magazines which are distributed through the mails are confronted with a threat to their entire profits and in some instances to their very existence by a movement to increase second-class postage rates. Hearings held in Washington on a bill to advance the cost of mailing as much as threefold have brought out testimony that for many publications the additional cost would exceed current net income, unless drastic increases in subscription prices followed enactment of the measure.

THE DIAPASON, which has made it a practice to take its readers into its confidence whenever the occasion demanded it, would be one of those to suffer severely, for its circulation is not confined to local territory, but covers every state in the Union, besides Canada and foreign countries. In the face of fantastic increases in every item of the cost of publication, our subscription price has been kept down to the level of pre-war days. While nearly every paper has found it necessary to increase its prices, in many cases doubling them, we have endeavored to render a service to our clientele at the old level. We hope to continue to do so unless new burdens such as that proposed in the bill in Congress should make it impossible. We have been able to survive a long printers' strike and more than doubling of printing expense, paper, rent, etc., etc., only because a steadily increasing circulation has enhanced the attractiveness of THE DIAPASON as an advertising medium and has made a reasonable increase in advertising rates possible. Without going into details that are boring to the majority of our readers and painful to us, we might say that the expense for paper stock and mailing per copy exceeds the annual subscription price of THE DIAPASON, to say nothing of the immense cost of setting twice as much type as any organ paper in history ever printed, besides presswork, salaries, overhead and a multitude of other items.

The proposed regulations in the pending bill also seem unjustified to persons familiar with the facts. One provision makes the postmaster the sole judge of what is advertising—on the proportion of which much higher rates are paid at present. Under the interpretations placed on this clause the postmaster could rule, for example, that an article concerning a new organ, which is valuable information furnished our readers, would be advertising if the builder had an "ad" in the paper—or even if he did not—and the recital program of any organist represented by a card could likewise be thus classified.

Every reader of magazines who does not wish to pay higher subscription prices for his reading matter will serve himself and the publishers if he will write promptly to his congressman and senators, voicing opposition to the passage of H.R. 2945.

BOB WHITLEY WINS HONORS IN OKLAHOMA CONTESTS

Bob Whitley, young organist and student at the University of Oklahoma, where he is a sophomore organ major and studies with Miss Mildred Andrews, won first place in the state student musicians' organ contest, Feb. 26 in Dallas, Tex., he was awarded first place by all three judges. At the conclusion of the contests in Dallas he was selected as the outstanding musician among winners in four divisions—voice, violin, piano and organ. He was the only student musician to appear on the national convention program of the National Federation of Music Clubs March 27 to April 3 in Dallas.

Mr. Whitley plays in Olivet Baptist Church, Oklahoma City, and has appeared in recitals at the University of Oklahoma and Oklahoma City University, and in Vernon, Tex.

Comments of Yesteryear

[The following is a reprint from the editorial page of THE DIAPASON in the issue of May 1, 1924—twenty-five years ago.]

Something Missing

Having just spent fifteen valuable minutes searching for something that we cannot find, although we should be able to see it easily, we may be pardoned for seeming out of sorts; but we are always annoyed by a peculiar sort of thoughtlessness, or lack of consideration, or whatever it may be—though we know it is not Christian—manifested when a church folder comes into the office in which the name of the pastor stares us in the face in boldface letters on the front page and the name of the organist is entirely missing. Perhaps the service of the organist is impersonal—perhaps his name is no more necessary than is that of the engineer of the Twentieth Century on the timetable. But if that is the way to look at it, why print the minister's name?

Before us is the folder of an Eastern church said to be large and prominent. The musical services—no doubt arranged and carried out by the organist rather than by the minister—draw such audiences that many are turned away, as the folder testifies. There is a reproduction of a famous painting on the front cover, and a lot of other matter, including even a so-called "gossip column." It is a complete picture of the activity of the church—but not a word of those who provide the music—except mention of a trumpeter in a band which sometimes is called upon to assist. At the same time in large letters down the margin of the center of the leaf runs this sentiment: "If you think cooperation unnecessary, just try to run your auto on three wheels."

Can there be complete cooperation where the minister thus ignores his aid on the organ bench?

CHOIR SCHOOLS SPONSORED BY PRESBYTERIAN CHURCH

The Board of Christian Education of the Presbyterian Church, U.S.A., through its department of leadership education, will again sponsor a series of summer choir schools in 1949. These schools are designed to meet the needs of church musicians with limited or extensive training. Each school is to be held on a college campus and in connection with the leadership training program of the denomination, thus giving the music student the advantages of a scholastic atmosphere as well as close contact with all branches of the church's leadership. The schools will be located as follows:

Johnson C. Smith University, Charlotte, N. C., June 6 to 17.
Allison-James School, Santa Fe, N. Mex., June 27 to July 8.
Park College, Parkville, Mo., July 11 to 22.
Lafayette College, Easton, Pa., July 11 to 22.
Wooster College, Wooster, Ohio, July 25 to Aug. 6.
While these schools are sponsored by the Presbyterian denomination, they are interdenominational in their work.

Educational Program Attracts.

Manhattan, Kan., March 17, 1949.—Dear Mr. Gruenstein:

Now that the Lenten season is here and our attention is turning to Easter music, you and your readers may be interested in an idea which was used with considerable success at our church last Christmas.

Manhattan is a midwest college town of some 15,000 people who regularly engage in and support many musical activities. However, no great concerted effort has been expended to develop its knowledge and appreciation of fine liturgical music. As part of a long-range educational program the organ music for two Sundays prior to Christmas was devoted to the chorale preludes of Bach. They were used for the preludes, offertories and postludes. Program notes were printed and inserted in the bulletins on those Sundays. On one side was a short history and musical background and an aesthetic discussion of Bach's chorale preludes. On the other were brief descriptive notes about each prelude. A particular effort was made to keep the notes straightforward and helpful to the average churchgoer.

The congregation's response was one of appreciation and an increased understanding of this great art form. Remembering that the gulf between the professional musician and the average layman is wide and difficult to span, some such means of education and developing interest seems essential where the church musician is interested in both helping his congregation and increasing their appreciation of finer music. A similar idea is to be carried out this Easter.

Sincerely,
ROBERT G. LEWIS.

Looking Back Into the Past

Thirty-five years ago the following news was recorded in the issue of May 1, 1914—

The sum of \$500,000 was presented to the Cathedral of St. John the Divine in New York City by Frederick G. Bourne for the endowment of a choir school.

Eric DeLamarter was appointed organist and director at the Fourth Presbyterian Church, Chicago, to preside over the new Skinner four-manual organ.

Palmer Christian, organist and director at the Kenwood Evangelical Church, Chicago, played the dedicatory recital on the new Skinner organ in that church April 16.

A Casavant organ of 107 speaking stops and four manuals was opened in St. Paul's Cathedral, Toronto, April 29. Healey Willan presided over the new instrument.

Oberlin College received a gift of \$25,000 from Frederick Norton Finney of Milwaukee for an organ to be installed in Finney Memorial Chapel.

Twenty-five years ago the following news was recorded in the issue of May 1, 1924—

Edwin H. Lemare was engaged as official organist of Chattanooga, Tenn., for a period of five years, to preside over the large new instrument in the Memorial Auditorium. His salary was underwritten by Adolph S. Ochs, publisher of the *New York Times*.

A large four-manual Skinner organ to be built for the Jefferson Avenue Presbyterian Church in Detroit for its new edifice was described. Dr. Alle D. Zuidema was the organist of the church.

Firmin Swinnen, noted Belgian organist who several years previously had come to the United States, was appointed private organist to T. S. du Pont of Wilmington, Del., to preside over the large Aeolian organ in his magnificent conservatories.

Transatlantic radio tests made from the Wanamaker Auditorium, New York City, during radio festival week, April 1 to 5, were the most successful yet made. A recital by Marcel Dupré on the Wanamaker organ took place April 1 and was broadcast to England.

Ten years ago the following news was recorded in the issue of May 1, 1939—

Leo Sowerby's new Concerto for organ and orchestra in C major had its first Chicago performance at the concerts of the Chicago Symphony Orchestra March 30 and 31. E. Power Biggs, who presided at the organ when the work had its premiere at the hands of the Boston Symphony a year earlier, was the soloist in Chicago.

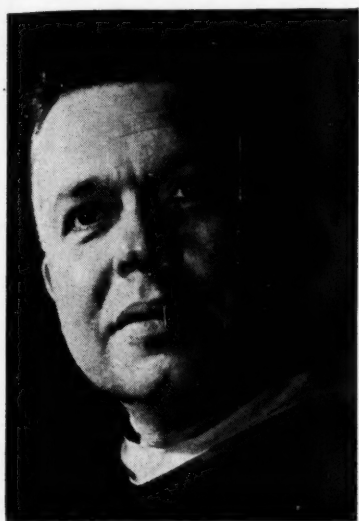
In the presence of a congregation of more than 500 people attending Easter services at Immanuel Reformed Church, Baltimore, Md., Charles J. Schlicker, organist of the church, collapsed while seated at the console and died in a few minutes.

Uselma Clarke Smith, one of the leading organists of Philadelphia, former dean of the Pennsylvania Chapter, A.G.O., and a descendant of a prominent Philadelphia family, died April 10 after a long illness.

THE ANNUAL NATIONAL music composition contest sponsored by "The Friends of Harvey Gaul" will be headed this year by Victor Saudek, well-known Pittsburgh conductor. Mr. Saudek was closely associated with Dr. Gaul during his thirty-five years in Pittsburgh. This year a prize of \$400 will be awarded to the composition specified as a choral work based on an American theme which shows the greatest merit in the opinion of the judges. The contest, which closes in December, is open to all United States citizens. The award includes guaranty of publication and a premiere presentation at a concert sponsored by the organization. Contest blanks are available from "The Friends of Harvey Gaul," 315 Shady Avenue, Pittsburgh 6, Pa. The entrance fee is \$1.

TEMPLE DUNN and his choir provided the music for a unique service at Calvary Methodist Church, Washington, Feb. 27. The service, entitled "A Second-Century Church Service," prepared by Dr. Robert H. Bogue, was a dramatic representation of a typical meeting of the saints (followers of Christ) in the second century. It was a reconstruction but basically authentic so far as could be gathered from the early writings. Mr. Dunn, who is organist and director of music at Calvary Church, made the Psalm selections from the "Psalms of Psalter," the Episcopal hymnal and the "Kyrie" and arranged the chants in Gregorian and Ambrosian form. The elaborate twenty-one page program gives in detail the material sources.

HARRY WILLIAM MYERS



Piersall Portrait.

HARRY WILLIAM MYERS, A.A.G.O., will mark his twenty-fifth anniversary as a Louisville organist with a recital May 1 at the St. Paul Methodist Church at which the program will consist of American organ music still in manuscript. The compositions to be played are: First Sonata, Robert F. Crone; Prelude on "Malabar," Leo Sowerby; Variations on "America," Charles Edward Ives; "Celtic Fragment," Dorcas Redding; "Noel," Claude Almand; Four Preludes on White Spirituals ("Come, Ye Sinners, Poor and Needy," "My Jesus, I Love Thee," "Amazing Grace" and "The Old-Time Religion"), Myrtle F. Zahn; Toccata ("Carillon"), Francis H. Hopper.

Mr. Myers gave the first performance of the Crone Sonata and the Almand

"Noel" in 1946. This will be the first Louisville performance of the Sowerby Prelude and the Ives Variations. The "Celtic Fragment" of Miss Redding and the Preludes on White Spirituals of Mrs. Zahn were written for this program and will receive their first performances. The Zahn preludes are all very short and the harmonic idiom is definitely 1949. "The Old Time Religion" is described as a scherzo that has all the atmosphere of an old-time fiddler and "Arkansas Traveler."

Mr. Myers began his career as a church organist on the same day that he donned his first pair of long trousers. That was in 1924, when he was appointed to the position at Trinity Lutheran Church. In 1928 he left Trinity for the Broadway Baptist Church, where he was organist and choirmaster until he went to St. Paul Church in 1947.

The choral forces of the St. Paul Methodist Church have been active during the Lenten season. In a pre-Lent musical service Feb. 27 Gounod's "Gallia" was sung. March 27 the offering was "A Song of Destiny," Op. 54, by Brahms. This was the first performance in Louisville for a score of years. Mr. Myers directs the thirty-five-voice choir.

THE CHOIR OF PLYMOUTH Congregational Church, Lansing, Mich. Richard E. Klausli, Mus.M., minister of music, on April 3 presented the new cantata of Camil Van Hulse, "The Beatitudes." The soprano, alto, tenor and bass solos were combined and were sung by David Machtel, tenor, and Earl Trudgen, bass. The choirs participating were the chapel (high school) and the chancel (adult) choirs of the parish.

A SPECIAL PROGRAM of Jewish music was presented at the Washington, D. C., Hebrew Congregation March 4. The Temple Choir, directed by Lewis Atwater, organist, was assisted by the Hillel Choral Group, directed by Evelyn Berkowitz, Jacob Berkin, cantor of Adas Israel Congregation, and Alfred Manning, harpist. The program included the world premiere of "Hebrew Rhapsody," composed by Belle Fenstock of Washington.

SCHOOL FOR CHURCH MUSIC

(of the Wellesley Conference)

WELLESLEY COLLEGE

WELLESLEY, MASS.

June 26 to July 2, 1949

FACULTY

George Faxon

Everett Titcomb

David McK. Williams

Intensive and practical courses in choir work and anthem material for the church year. Ample opportunity for recreation on beautiful Wellesley campus. Special training in service playing for the Episcopal Church. Organ recital by Virgil Fox.

For information address

Emma Jane West, Secretary

135 Mt. Vernon Street

Boston 8, Mass.

IMMEDIATE DELIVERY FROM STOCK:

Tremolos, Reservoirs, Pedal Keyboards,

Console Shells, Leathers, Cable,

DCC Wire, Felts.

DURST & COMPANY

32nd St.—Hazel to Poplar

Erie, Penna.

THE
SMALL ORGAN

In referring to organs of varying sizes there is a divergence of opinion as to what comprises a "small organ." An organist accustomed to an instrument of a hundred ranks regards an organ of half that many as "small." One non-playing critic has opined that no real organ exists of less than eighteen ranks. However, by far the largest number of organs built by the organ builders of this country are those of between three and fifteen ranks. These organs fill the musical needs of the typical community church and it is these that we refer to here.

The problem confronting purchasers of instruments in this field is whether they can afford a genuine pipe organ or must resort to the use of a substitute, since the very mention of a pipe organ connotes in their minds the expenditure of a prohibitive amount of money.

Actually, a pipe organ of even five ranks, representing each of the tone colors to be found in an organ of any size—diapason, flute, string and reed tone, complete with couplers and combination pistons—can be installed at a cost comparable to that of a less adequate substitute.

The result is a beautiful small instrument, amazing in its flexibility and versatility, providing true, unamplified pipe organ tone; each voice having its completely individual quality, yet all combining to make a truly thrilling ensemble.

We urge you, before considering or recommending a substitute, to investigate the cost, maintenance record and initial tonal superiority of the small pipe organ.

ESTABLISHED 1873

Schantz Organ Company



ORRVILLE, OHIO

MEMBER ASSOCIATED ORGANBUILDERS OF AMERICA



Canadian College of Organists

OFFICERS OF THE C.C.O.

President—Eric Dowling, F.C.C.O., St. Catharines, Ont.
 Secretary—H. G. Williams, Toronto, Ont.
 Treasurer—Henry Rosevear, F.C.C.O., Toronto, Ont.
 Registrar—Gordon Jeffery, London, Ont.
 Registrar of Examinations—F. C. Silvester, 135 College Street, Toronto, Ont.

Toronto Center.

A meeting of the Toronto Center was held March 28 at Trinity College by invitation of Eric Rollinson, F.R.C.O., director of music at the college. The two features of the program were, first, a demonstration choir practice, directed by George Coutts, and, second, the playing on the college chapel organ of a number of short pieces of a quiet nature suitable as service preludes. Mr. Coutts put the *ex tempore* choir, consisting of members and friends present, through their paces in a rehearsal of the anthem "Now That the Sun," Purcell. Mr. Rollinson spoke of the possibilities inherent even in a small organ and emphasized the quiet, impersonal and nonsentimental character to be desired in music played as a prelude to the service. Examples of such preludes, all suitable to organs even of the most modest equipment, were played by Mr. Rollinson, J. J. Weatherseed and Miss Muriel Gidley. A discussion period followed and refreshments brought a pleasant and instructive evening to a close.

H. G. LANGLOIS.

Kitchener Center.

A joint meeting of the Kitchener and Brantford Centers was held March 26 at St. Andrew's Presbyterian Church, Kitchener. Frederick Godden, a British organist who has taken up residence in Brantford, played works of Bach, Franck, Stoughton, Parry and Festing and showed remarkable ability in quick changes of registration, which he accomplished wholly without use of pistons. George Fox of Brantford joined him in two concertos of Beethoven and Chopin for organ and piano. Miss Mary Mustard, soprano, sang selections by Handel and Vaughan Williams.

Part 1 of Handel's "Messiah" was presented at St. George's Anglican Church, Guelph, April 6 under the auspices of the Kitchener Center. The choir of seventy voices was chosen from the choir of St. George's Anglican Church, augmented with Kitchener choristers, and was conducted by Glenn Kruspe, Kitchener, accompanied at the organ by Ralph Kidd, Guelph. The soloists were Ety Economova, soprano; Esther Guenther, contralto; Gordon Scott, tenor, and Hugh Funnell, bass. A large congregation was present and the proceeds were in aid of B.O.R.F.

AGNES FISCHER,

DIAPASON Secretary.

Galt Center.

Members of the Galt Center met at the home of Mr. and Mrs. Frank Haisell March 26. An address on the Anglican liturgy by James Hopkirk, A.C.C.O., was the feature of the evening's program. Mr. Hopkirk drew attention to the fact that the subject was appropriate as the Church of England was celebrating the 400th anniversary of the translation of the prayer-book into the English language. He traced briefly the history of the prayer-book and the development of the ancient hours of choir services into morning and evening prayer. A series of fine recordings of the sung parts of the services by famous choirs was presented. One example was a beautiful fourteenth-century setting of the "Agnus Dei."

Frank Haisell was in charge of the musical part of the program. A musical quiz of piano music was played by Mr. Haisell. Eight excerpts of compositions by old masters tested the musical knowledge of the members. Mr. Hopkirk was the successful contestant.

Refreshments were served by Mrs. Haisell. C. P. WALKER, Secretary.

St. Catharines Center.

The April meeting of the St. Catharines Center took place in Knox Church Sunday, April 6, in the form of a recital by George Hannahson, the organist and choirmaster. The three-manual Casavant in this church has just been rebuilt and is an instrument of fine tonal resources. At this recital the impression was at once formed that Mr. Hannahson is a top-

ranking organist. The program included: Allegro from Sixth Symphony, Widor; Fugue in C major, Buxtehude; Passacaglia, Edmundson; "My Heart Is Filled with Longing," Toccata in F major and the Toccata and Fugue in D minor, Bach; "The Musical Clocks," Haydn; Scherzo, Grant; "The Bells of Arcadia," Couperin, and "The Primitive Organ," Yon.

Mr. Hannahson showed technical clarity, especially in the Bach Toccata and in the Toccata and Fugue in D minor. There was fine chordal playing in the Widor and Edmundson works and the lighter numbers had registration which brought out the beauty of the soft reeds and strings of the organ.

The monthly meeting was held after the recital in the church parlors. Plans were discussed to bring Ernest White and his string ensemble to St. Catharines in the autumn and to invite Mr. White to give his lecture on "Baroque Playing" for our opening meeting in September.

BERNARD A. MUNN, Secretary-Treasurer.

Oshawa and District Center.

Sir Ernest MacMillan's Oshawa recital for the B.O.R.F. will take place at the Simco Street United Church Monday evening, May 16, on which occasion Miss Lois Marshall, soprano, will sing two groups of solos.

There is considerable activity among the members this spring. The Motor City Choir, conducted by R. G. Geen, gave its annual spring concert in the Simco Street United Church April 5. Miss Nellie Smith, well-known Toronto contralto, was soloist. The combined choirs of Christ Church, under W. G. Rapley, and St. George's, under Leon Nash, vice-chairman of this center, sang Thiman's "The Last Supper" at the latter church Good Friday evening. On the same evening the Whitby Parish Church choir, under Elizabeth Weller, sang "The Crucifixion" by Stainer as a devotional service and after evensong on Low Sunday gave a recital of Easter music. At Holy Trinity, Oshawa, Father McLellan and C. A. Walker, organist-choir-master, are making plans to commemorate on Whitsunday the four hundredth anniversary of the 1549 prayer-book.

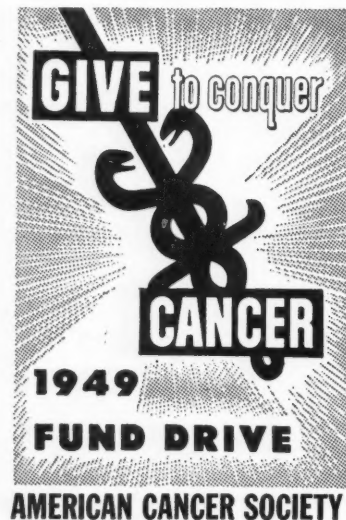
ELIZABETH WELLER, Secretary.

JANET PEARSON BRIDE OF GEORGE STANGE IN CHICAGO

Miss Janet Elizabeth Pearson, daughter of Mr. and Mrs. Walter A. Pearson, was married to George Stange on the evening of April 2 in Bethel Lutheran Church, Englewood, Chicago, in the presence of a large company of relatives and friends. The Rev. C. Emil Bergquist, pastor of the church, performed the ceremony and S. E. Gruenstein was at the organ for the ceremony and a short program preceding it. A reception was held in the parlors of the church after the ceremony.

The bride is known to many organists through her connection with THE DIAPASON, having been secretary to the publisher and office assistant for the last four years. Mr. Stange is in the drafting department of the Inland Steel Company. He was overseas in the navy during four war years. Mr. and Mrs. Stange will make their home in an apartment in the south shore district.

W. R. ANDERSON, F.T.C.L., L.R.A.M., was in New York City April 21 to 25 to conduct examinations for Trinity College of Music, London. Dr. W. Greenhouse Allit, principal of the college, arrived in New York by airplane March 24 and departed two days later for Miami and the West Indies, but will return May 4 for a short stay. The Trinity College examinations were held at the Cathedral of St. John the Divine.



For Over A Century

Casavant

has built Pipe Organs
of the highest quality

Built by

CASAVANT FRERES, LIMITEE

ST. HYACINTHE, P. Q., CANADA

Representatives in the United States:

154 Park Ave.	R. G. Morel	Arlington, Mass.
325 College Road	W. Lavalee	New York, N. Y.
5953 Mansfield	J. A. Hebert	Detroit, Mich.
3952 West Lake St.	A. R. Temple	Chicago, Ill.
5873 Locksley Place	J. H. Andreatte	Hollywood, Calif.
10 Harvey St.	Fred Burness	Philadelphia, Pa.

THE RESTORING OF A CHURCH ORGAN

No. 2 in the series.

If a twenty-five-year-old organ is studied carefully as to the tonal work, it will be found that the nicking in the mouths of the flue pipes will be pretty well filled up with fine, sticky dirt and almost every reed tongue will have accumulated dirt to destroy the tone. Going farther, it will be found that the walls, floor and ceiling of the organ chamber and the sides of the pipes have all accumulated varying amounts of dust and dirt, and these dusty surfaces no longer reflect tone as they should.

From the above it will be seen that accumulated dust and dirt have been the major factors in dulling the original tone quality of the organ.

LA MARCHE BROTHERS

George E. La Marche

Ernest L. La Marche

6525 Olmsted Ave.

NEwcastle 1-2071

Chicago 31, Ill.

A Chicago Concern Since 1919

UNION THEOLOGICAL SEMINARY

School of Sacred Music

**Courses offered in
Choral Music and
Interpretation**

Choral Methods and Repertory.

Lowell Beveridge

A lecture-demonstration course dealing with fundamentals of style, interpretation, repertory, rehearsal technique, and choral production.

**The Adult Mixed Choir.
Conducting.**

Lowell Beveridge
Alfred Greenfield

Analyzing and conducting such oratorios as Handel's "Messiah," Mendelssohn's "Elijah," Haydn's "Creation," Bach's "St. Matthew Passion," Brahms' "Requiem," and motets and a cappella numbers. Conducting and playing public performances with full chorus and soloists.

**Choir for Musical Services
and Oratorios.**

Hugh Porter

Two weekly rehearsals; attendance at rehearsals of several New York church choirs and choral societies.

**Solo Numbers in the
Standard Oratorios.**

Clarence Dickinson

Interpretation of the solos in the standard oratorios, and their accompaniment. A practical course for the singer and the organist-choir-master.

Score Reading.

George Volk

Reading vocal score together with the piano accompaniment. Study of transposing instruments. Reading from the full scores of Haydn's "Military Symphony in G," Beethoven's "First Symphony," Bach's "Abide with Us," and Mendelssohn's "Elijah."

Year begins September 26 —
Catalogue on request.

Address:

Hugh Porter, Director
School of Sacred Music
Union Theological Seminary
Broadway at 120th Street
New York 27, N. Y.

New Music for the Organ

By WILLIAM LESTER, D.F.A.

"Everybody's Favorite Wedding and Sacred Music," arranged and edited by Roland Diggie; published by Amsco Music Publishing Company, New York City.

Another one of the familiar and successful volumes issued by this house. The editor has made a skillful selection of appropriate material and has turned out a book of music for the organ, in large part, with additional (and optional) vocal solo parts. There is an ample supply of the conventional pieces for nuptial celebrations, and some not so trite; the sacred or service material is also mostly on the familiar side and not so consistently high in value and standards. But all in all the music within the covers of this book will be a great convenience to many harried players and singers. It is certainly of high value for the modest fee charged. The editor has done his usual competent job, ably backed up by his publisher.

"Nordic Pastorale," by Margrethe Hokanson; *Cantabile*, by Orvis Ross; two organ pieces published by Clayton F. Summy Company, Chicago and New York.

The Hokanson number is a lovely, lilt-ing example of its type. Being very modest in technical and registration demands, it will be effective on even the smallest organ; its high musical values will be enhanced by the resources of a larger, better-equipped instrument. This attractive work should win immediate popularity; it is worthy of such favor.

The *Cantabile* is a longer piece, of somewhat greater pretension than the number reviewed above. The composer has elected to use a theme by Adolf Weidig as the basis for his skill. The development of this not overly-inspired material is interesting, quite on the chromatic side, and reasonably idiomatic to the instrument. It will make a good service prelude on the quieter side—or serve well as a contrast relief number in concert.

Fantasia and Fugue, by Homer Keller; published in the "Contemporary Organ Series" by the H. W. Gray Company, Inc., New York City.

This series is representative of the efforts of the "forward" fringe among native composers for the organ; consequently purchasers have a foreknowledge of what to expect when they buy a piece with this series imprint. This particular number is consistent with its forerunners. Its rather bleak and inchoate subject matter is given equally stern treatment. There is little lyrical appeal. The intent of the composer evidently is not emotional, but linear and decorative construction. To players who have a taste for this kind of creation this example should give pleasure; it is not service music, nor for the majority.

Meditation for Organ, by Jude S. Love, Philadelphia, Pa.

This composer has presented us with a quiet lyrical piece of ingratiating character. It is based on a serene theme of wide range and curved contour, harmonized with taste and skill. This is genuine organ music—on the simple side, but well done, possessing individuality but never descending to freakishness and strangeness for its own sake. The piece is "devotedly dedicated to the Rev. M. J. Divine [better known as Father Divine], the source of all inspiration!"

Works for Organ and Clavier, by Girolamo Frescobaldi, edited by Pierre Pidoux, published by Baerenreiter-Ausgabe of Cassel and Basel.

Volume 3 of what is evidently a complete edition of works by this great old Italian master is at hand for notice. The book contains the Toccata and Partitures dating from 1637. It is good for all of us that the noble and best music of this long-past era is made available. Our musical ideals and standards cannot but be improved and raised thereby. Better knowledge of this music will explain and make clear much of the later Bach and will heighten—not diminish—the German's stature. And this Italian music is worth playing for its own sake.

Organ Concerto I; Concerto II, by Siegfried Reda; published by Baerenreiter-Ausgabe, Cassel and Basel.

The first of these two large-scale works is set forth in three movements and runs to twenty pages of text. The pedal part is printed on a separate staff. It will be well to note in passing that neither of these works is for solo instrument with orchestra. The term "concerto" is used in the older sense of an extended work in rather elaborate style for a solo instrument. The second example likewise runs to a score of pages, but is set out for two

staves only; the pedal part, if any is used, is merely suggested at elected spots as possible stressing for a bass line. This is not meat for babes—or the lovers of Mendelssohn; we find strongly dissonant sound lines, massed in the contemporary manner, redolent in the style of Reger at his most refractory moments. The music is set down with much changing of time signatures and with the use of many chromatic signs. Much use is made of linear counterpoint; consonances are few and far between. This music is an interesting sidelight on what is musically stirring in the minds of our Teutonic compatriots. It will be interesting to note the results of its impact on the contents of programs from our best-equipped players.

COMPOSITIONS BY BITGOOD IN BUFFALO FORUM PROGRAM

The Buffalo Museum of Science presented a program of compositions by Dr. Roberta Bitgood in its composer forum series, a part of the twilight music hour series, Sunday afternoon, March 20. Assisting her was her chancel choir from Holy Trinity Lutheran Church and Florence Smiley, soprano; Elizabeth Baker, contralto; Walter Cline, tenor, and Leonard Krantz, bass, with Paul and John Cline, boy sopranos from the carol choir who sang "The Christmas Candle." Anthems used were "A Good Thing It Is to Give Thanks," "God Himself Is with Us," "Rosa Mystica," "Prayer Is the Soul's Sincere Desire" and "Give Me a Faith." Solos were "Be Still and Know that I am God," "Thy Word Have I Hid in My Heart" and "The Greatest of These is Love." The program concluded with the cantata "Job," her most recent publication. The chancel choir also sang "Job" at St. Paul's Cathedral March 26 in the series of Lenten musical services.

Abba Leifer

RECITAL ORGANIST
CHICAGO SINAI
CONGREGATION
ROOSEVELT COLLEGE,
CHICAGO, ILL.

"Remarkable ear for registration."
—Chicago Daily News.

CHARLES A. GARO

Organist and Choirmaster
CHRIST EPISCOPAL CHURCH
FELLSWAY WEST, SOMERVILLE, MASS.
Mail Address:
P. O. Box 414, Reading, Mass.

ETHEL SLEEPER BRETT

Organist and Recitalist

First Methodist Church, Sacramento, Cal.

RACHEL PIERCE

M.A., M.S.M., F.A.G.O.

Professor of Organ
Limestone College

Gaffney, South Carolina

FARLEY K. HUTCHINS

MUS. B., M.S.M.

MISSISSIPPI SOUTHERN
COLLEGE

COURT STREET
METHODIST CHURCH
Hattiesburg, Mississippi

CHARLES HARLAN CLARKE

Organist and

Master of the Choirsters

St. Mark's

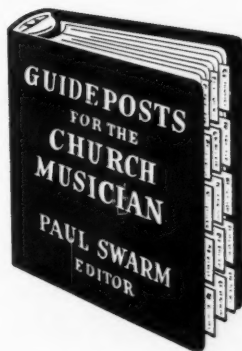
Evanston, Ill.

ARPARD E. FAZAKAS

Church Organ Builder

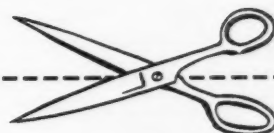
1 Cathedral Avenue
Nutley, New Jersey

Established 1917



Yes, Indeed!

PLEASE SEND ME
FULL INFORMATION
ABOUT THIS PRACTICAL
MANUAL — WORKBOOK



Name.....
(Please Print)

Position.....

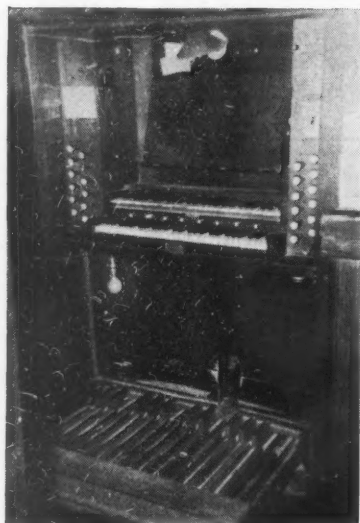
Street and Number.....

City..... Zone..... State.....

We shall be pleased to send complete facts to your friends if you
list their names and addresses.

Mail Today to CHURCH MUSIC FOUNDATION
DECATUR 60, ILLINOIS

TARRYTOWN CONSOLE OF 1868



Story on page 1.

**CHRIST CHURCH, BRONXVILLE,
N. Y., HAS REDESIGNED ORGAN**

The old organ in Christ Church, Bronxville, N. Y., has been completely rebuilt by the Aeolian-Skinner Company and was completed for the Easter services. All of the diapasons, reeds, mixtures and positiv stops are new and all of the old stops remaining have been revoiced.

The resources of the three-manual instrument now are as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Clarabella, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Fourniture, 3 to 5 rks., 245 pipes.
Cymbel, 3 rks., 183 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 12 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Prestant, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Fifteenth, 2 ft., 73 pipes.
Plein Jeu, 3 rks., 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Fagotto, 8 ft., 12 pipes.
Clairon, 4 ft., 73 pipes.
Harp.
Celesta.
Tremulant.

POSITIV ORGAN.

Bell Gamba, 8 ft., 61 pipes.
Cor de Nuit, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Sifföte, 1 ft., 61 pipes.
Zimbel, 3 rks., 183 pipes.
Cromorne, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon (Swell), 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Cello, 8 ft., 12 pipes.
Spitzflöte, 8 ft., 32 pipes.
Quint, 5 1/4 ft., 32 pipes.
Superoctave, 4 ft., 12 pipes.
Nachthorn, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Fourniture, 4 rks., 128 pipes.
Contre Fagotto (Swell), 32 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clairon, 4 ft., 12 pipes.
Chimes.

James Winship Lewis
GRACE AND ST. PETER'S
CHURCH

BALTIMORE

MARYLAND

Leonard Herrmann, M. Mus.

Organist

EVANSTON, ILL.

BOOKS ON ORGANS

"The Organ" London, 1921-1930. Vols.
1-9 with binding cases. \$25.00

JAMES C. ANDREWS

47 Outer Drive Oak Ridge, Tenn.

THE INSTANT-MODULATOR

FIRST TIME in musical history!—Keyboard
modulation from ANY key to ANY OTHER at a
glance—INSTANT, COMPLETE, and MUSICAL.
Used by organists and accompanists in ALL 48
states. An amazing time-saver for the busy
organist!

Price, complete with Instant-Finder Slide, \$2.00
—ABSOLUTE MONEY-BACK GUARANTEE!!

THE MARVIN MUSIC EDITION

260 Handy St. New Brunswick, N. J.

Nancy Poore — William O.

TUFTS

Organists — Duo-Pianists
Washington, D. C.

FRANK K. OWEN

ST. LUKE'S EPISCOPAL CHURCH

KALAMAZOO, MICHIGAN

AUTHOR OF "A CHOIRBOY'S HANDBOOK"

SEARLE WRIGHT

F.A.G.O.

Recitals — Instruction
Chapel of the Incarnation
New York City

Adolf Torovsky, A.A.G.O.

Organist-Choirmaster

Church of the Epiphany

Washington, D. C.

Composer of the familiar carol
"Softly the Stars Were Shining"

Barrett Spach

Northwestern University

GORDON FARNDILL

Mus. M., A.A.G.O., A.R.C.O.

Director of Music Department

Associate Professor of Organ

CENTRAL COLLEGE

Pella, Iowa

PHILIP B.

McDermott

Augustana College

Rock Island, Ill.

Fred H. Parker

Dean, Columbia College Department of Music

Organist-Choirmaster

First Presbyterian Church

Columbia, S. C.

Grace Leeds Darnell

Graham Eckes School,
Palm Beach, Fla.

JUNIOR CHOIRS A SPECIALTY



We announce with pleasure
that M. P. Möller, Inc. has been
selected to build a new four manual
and Antiphonal Organ for the

CENTRAL PRESBYTERIAN CHURCH

64th Street and Park Avenue

New York, New York

Rev. Hugh Giles, B. D., M. S. M., Organist

M. P. MÖLLER

THE ARTIST OF ORGANS - THE ORGAN OF ARTISTS

HAGERSTOWN, MARYLAND

EASTMAN SCHOOL OF MUSIC PLANS SUMMER ORGAN WORK

The Eastman School of Music summer session will be held for six weeks, from June 27 to Aug. 5, and the organ faculty will include Catharine Crozier, Harold Gleason and Norman Peterson. Mr. Peterson, prominent Rochester organist and choirmaster, is a graduate of the Eastman School of Music and became a member of the faculty in 1947. He will conduct classes in service playing and choir training, in addition to private instruction. Catharine Crozier will give a series of lecture-recitals, classes in organ teaching will be conducted by Harold Gleason and both will give private instruction.

Of special interest are two Aeolian-Skinner organs recently installed in the school. A three-manual twenty-three-stop instrument will be available for lessons and practice in one of the large studios and a two-manual organ of eight independent ranks is in one of the twelve practice rooms. The entire organ equipment of nine two-manual and three three-manual practice organs, in addition to two three-manual studio organs, is gradually being replaced by new Aeolian-Skinner instruments. The large four-manual Skinner in Kilbourn Hall also will be available for recitals and practice.

DR. ALFRED M. GREENFIELD PLANS SUMMER TEACHING

Dr. Alfred M. Greenfield of the faculty of New York University will pass a part of the summer at home to conduct private sessions in conducting and oratorio interpretation from June 16 to 30. He also plans ten group sessions of two hours each from Monday to Friday, June 20 to July 1, specializing in the unabridged Coopersmith edition of "The Messiah," the Mass in B minor of Bach and Mendelssohn's "Elijah." He will make his headquarters at his home, 114 West 183d Street, New York 53.

Dr. Greenfield is the conductor of the Oratorio Society of New York, a teacher of conducting and oratorio interpretation in the School of Sacred Music, Union Theological Seminary, and a director of the New York University glee club and associated organizations.

Harmony, Counterpoint, Fugue,
Orchestration, Composition,
Organ Playing, Improvisation,
Boy Choir Routine

Norman Coke-Jephcott SUMMER COURSES

Cathedral of St. John the Divine,
Cathedral Heights, New York City

ROBERT M. STOFER

Organist and Choirmaster

The Church of the Covenant
Cleveland

Conductor of the Singers' Club

Helen Westbrook

Chicago

ST. LUKE'S CHORISTERS LONG BEACH, CALIFORNIA

William Ripley Dorr, Mus. Bac. B.S., Dir.
Latest Motion Picture Engagements:
"MR. SOFT TOUCH"
"WEEP NO MORE"
"IT'S ONLY MONEY."

IRENE ROBERTSON

Mus. D. F.A.G.O.

ORGANIST

University of Southern California
Los Angeles

Anthology of Sacred Music

EDITED BY WALTER E. BUSZIN

Organ Series

CHORALE PRELUDES

by Masters of the XVII and XVIII Centuries

VOLUME I

An authentic edition and carefully prepared collection of 117 pages, containing 38 chorale preludes by forerunners, contemporaries, and pupils of Johann Seb. Bach. Includes compositions by Alberti, Arnsdorf, J. Chr. Bach, J. M. Bach, Boehm, Buxtehude, Doles, J. L. Krebs, Pachelbel, Scheidemann, Scheidt, Walther, Zachow, and others. \$3.50.

MEMORIAL COLLECTION

of Organ Preludes and Variations
by Johann Gottfried Walther

VOLUME II

Like Volume I of this series, an excellent volume for church organists, recitalists, teachers, and students of organ. Walther was not only a skillful contrapuntist, but likewise a musician of a high order whose work was admired by men like Mattheson, Kuhnau, Telemann, and by his friend and cousin Joh. Seb. Bach. 112 pages, 28 compositions. \$3.50.

Individual organ numbers of same series thus far include:

- Chorale Partita "Praise God, the Lord" Johann Gottfr. Walther
Excellent music for the Christmas season. 85 cents.
Chorale Partita "Soul, Adorn Thyself" Johann Gottfr. Walther
Very useful for a Communion service, also for recital purposes.
85 cents.
Prelude and Fugue in A Major Johann Gottfr. Walther
Walther's best-known prelude and fugue. 60 cents.
Prelude and Fugue in D Minor Johann Gottfr. Walther
An excellent recital number. Not difficult. 70 cents.

Purchase from your dealer or directly from us

Concordia Publishing House

3558 SOUTH JEFFERSON AVENUE • SAINT LOUIS 18, MISSOURI

The New AEOLIAN-SKINNER ORGAN

in the

Mormon Tabernacle

Salt Lake City

is equipped with

...Maas Cathedral Chimes

and

Maas-Rowe

49-note Harp Celeste

A new Aeolian-Skinner Organ now graces the world famous Mormon Tabernacle. A goodly portion of America's population will, at some time or other, delight in the stirring music that flows from this magnificent instrument.

It is with pardonable pride, therefore, that we call attention to the two musical instruments that complement the new organ—Maas Cathedral Chimes and Maas-Rowe 49-note Harp Celeste.

The installation of these instruments gives additional scope to the organ—the clarity and mellowness of octamonomically tuned chimes; the richness and purity of the harp. Thus they provide greater opportunities for musical expression.

May we send you descriptive literature on
Maas Cathedral Chimes and the Maas-Rowe
49-note Harp Celeste? Simply mail coupon.

Please send free literature ☐ Maas Cathedral Chimes
and prices on ☐ Maas-Rowe 49-note Harp Celeste

NAME _____

ADDRESS _____

CITY _____ STATE _____

MAAS ORGAN COMPANY
MAAS-ROWE ELECTROMUSIC CORPORATION
3015-19 CASITAS AVENUE • LOS ANGELES 26, CALIF.

E. P. Biggs Plays Bach and French Modern Works on Records

Columbia has released two sets of records which should be of special interest to organists and lovers of organ music. The first is the long-playing version of its previously issued "Organ Music of Bach," played on one twelve-inch (LP) disc instead of five conventional 78-rpm. discs. E. Power Biggs is the organist, and he uses the Aeolian-Skinner instrument designed by G. Donald Harrison in St. Paul's Chapel, Columbia University, New York City. Contents of the set include the Prelude and Fugue in E flat major ("St. Anne") (Peters volume 3, No. 1); the chorale prelude "Wir glauben all' an einen Gott" (the so-called "Giant Fugue") (Peters volume 7, No. 60), listed on the records simply as Fugue in D minor; the "Great" Fantasie and Fugue in G minor (Peters volume 2, No. 4), and the Toccata in F major (Peters volume 3, No. 2).

For those who have machines capable of reproducing the full range of recorded sound the LP record (Columbia ML-4097) has a decided advantage over the original album (Columbia MM-728). First of all, there is the advantage of hearing each of the four compositions as a continuous unit without the annoying breaks between record sides. Secondly, and of equal importance, is the advantage of the wider tonal and dynamic range offered on the LP disc. Mr. Biggs gives honest, straightforward interpretations of these Bach masterpieces. With the exception of the Fantasie and Fugue in G minor, however, he prefers not to vary his registration greatly, utilizing full organ most of the time.

The second set under consideration is entitled "French Organ Music" and has been recorded on the same instrument by Mr. Biggs. This album contains a brilliant performance of the Toccata from Widor's Fifth Symphony and the broadly interpreted "Marche Pontificale" from the same composer's First Symphony; the

"Grand Choeur Dialogue" by Gigout; the familiar "Suite Gothique" of Boellmann, of which the simple, classic-lined Minuet is the outstanding feature; the Antiphon No. 2, "I Am Black but Comely, O Ye Daughters of Jerusalem," by Marcel Dupré, a quiet, lyrical improvisation; "Litanies," an impressionistic treatment of an ancient plainsong theme by the young twentieth century composer, Alain, who lost his life in the last war, and the flashing Finale from the First Symphony of Vierne.

For one pair of ears the finest interpretations in this collection are those of the Gigout, Boellmann and Alain works. Throughout the set, however, one finds a more varied treatment than in the Bach album. This is true especially as regards registration, which is as it should be, for here Mr. Biggs is dealing with music composed for a more modern instrument.

Mr. Biggs and Columbia are to be congratulated on producing two such excellent collections of records.

PAUL AFFELDER.

Jean Slater Appel

M.A., A.A.G.O. (Ch.M.)
Mary Washington College
of the
University of Virginia

Julian Williams

St. Stephen's Church
Sewickley, Pa.

— RECITALS —

Allen W.

Ora J.

B O G E N

542nd Harper Ave.

Chicago 15

THE GREGORIAN INSTITUTE OF AMERICA

presents

MARIO SALVADOR

IN A

MASTER ORGAN CLASS

AT

FONTBONNE COLLEGE

ST. LOUIS

SIX WEEKS

JUNE 20 — JULY 30

WRITE FOR
PROSPECTUS and DETAILS

WRITE TODAY for the Gregorian Institute's comprehensive 1949 Summer Session Catalogue listing courses in Liturgy, Gregorian Chant, Choir Materials, Polyphony, Gregorian Chant Accompaniment. Short, intensive Five-Day Courses in 25 American cities. Four-week course at St. John's Abbey, Collegeville, Minn. All courses are elective.

Summer Session Director

GREGORIAN INSTITUTE OF AMERICA

2132 Jefferson Avenue

Toledo 2, Ohio

Just off the Press! **Andante Sostenuto**

from
SYMPHONY NO. 1—
JOHANNES BRAHMS

transcribed for
ORGAN

by
N. LINDSAY NORDEN

Price 75c



ASSOCIATED MUSIC PUBLISHERS, Inc.

(A Wholly Owned Subsidiary of Broadcast Music, Inc.)

25 West 45th Street

New York 19, N. Y.

EASTMAN SCHOOL OF MUSIC

HOWARD HANSON, Director

SUMMER SESSION

RAYMOND WILSON, Director

June 27 — August 5

ORGAN FACULTY

CATHARINE CROZIER — HAROLD GLEASON
NORMAN PETERSON

Classes in Organ Teaching, Service Playing, Choir Training
Lecture - Recitals, including Master Works of all periods.
Private Instruction

For information address

ARTHUR H. LARSON, Secretary

Eastman School of Music

Rochester 4

New York

THE ASSOCIATED ORGAN BUILDERS OF AMERICA

•

Aeolian-Skinner

Austin

*Deagan

Estey

Hillgreen-Lane

Holtkamp

Möller

†Moorhouse, Bowman
& Brandt

*National Organ Supply

*Organ Supply Corp.

†Chester A. Raymond

†William Redmond
Organ Works

*W. H. Reisner Mfg. Co.

Reuter

Schantz

*Spencer Turbine Co.

•

Write for Booklet

Mr. Lewis C. Odell,
Secretary

1404 Jesup Avenue
New York City 52

*Allied Manufacturers.

†Maintenance.

Eighty Chorale Preludes

"Eighty Chorale Preludes of German Masters of the Seventeenth and Eighteenth Centuries" (newly discovered), compiled by Hermann Keller; published by C. F. Peters Corporation, New York.

Here is another of the new releases of Peters publications: Spring 1949, printed in U.S.A. It was compiled in Stuttgart twelve years ago as a supplement to Edition Peters 3048 ("Chorale Preludes of Old Masters," edited by Straube) to meet the needs of the church service.

These eighty chorale preludes for all seasons of the church year, shorter and easier than those in the Straube collection, are based on sixty-six chorales, thirty-nine of which inspired Bach to write some of his chorale preludes (J. S. Bach is not represented in the new volume.) All of the sixty-six chorales, the compiler and editor remarked in 1937, are in use in Germany. Sixty-three of these chorales are found in the "Lutheran Hymnal" (Concordia Publishing House, St. Louis, 1941), official hymnal of the Evangelical Lutheran Synodical Conference of North America; twenty-three of the sixty-six can be located in "The Hymnal, 1940" of the Episcopal Church under various titles, in different keys. Twenty-three of the sixty-six seems to be the number of chorales generally known to Protestants outside the Lutheran Church. All this is said to point up the fact that these eighty chorale preludes can well be used in our American churches as logical and fitting introductions to the hymns or tunes whose titles the preludes bear. They can also serve as offertories or postludes, as well as preludes preceding a burial service. As the eighty chorale preludes are to be used chiefly as worship music, a number of ornaments given in the originals have been omitted. Detailed directions about registration, tempi, phrasing and articulation are given in German in the forepart of the volume ("Zur Einführung").

Keller selected only compositions which he considered meritorious. They are by predecessors and contemporaries of Bach—Alberti, Armsdorf, J. C. Bach, J. M. Bach, Boehm, Buttstedt, Buxtehude, Fischer, Kaufmann, Kindermann, Krebs, Krieger, Pachelbel, Praetorius, Scheidemann, Scheidt, Vetter, Walther, Weckmann and Zachau (Handel's teacher). With these men such music was part of a life of prayer and confession, not merely a form of culture.

Of the eighty chorale preludes twenty-four are for manuals and pedal (three staves), thirty-three for manuals only and twenty-three for manuals with or without pedals (two staves). Thus even the less proficient church organist has a wealth of high-grade organ music at his disposal. The first stanza of each hymn has been added in German to the cantus firmus wherever it occurs.

These chorale preludes are intended by the compiler to serve also as examples of musical form, liturgical organ playing and settings of chorales. For that purpose he supplies invaluable paragraphs in German. It is desirable that Edition Peters supply a leaflet giving adequate English translations of Keller's preface and introduction, as well as of the titles of the preludes and of the texts of the hymn stanzas, to insure devotional and faithful interpretations.

All in all, these chorale preludes for church service, organ recital or study in theory of music are a most useful volume, clearly and beautifully reprinted in our own country, thanks to Edition Peters and Mr. Hinrichsen.

HERBERT D. BRUENING.

RUTH KREHBIEL JACOBS of Los Angeles, Cal., will conduct a junior choir seminar at the Central Presbyterian Church, Atlanta, Ga., May 2 to 8. The seminar is sponsored jointly by the Georgia Chapter of the American Guild of Organists and the ministry of music of Central Church. Mrs. Jacobs will conduct rehearsals of the demonstration choir every afternoon and classes of church and public school children's choir directors will meet every night under her direction. Emphasis will be placed on the demonstration and observation of children's choir methods rather than upon the preparation and presentation of a festival program.

TENEBRAE, the complete office, was sung at the Church of St. Mary the Virgin, New York, on the evenings of April 13, 14 and 15. Antiphons, psalms and lessons were in English to the ancient plainchant, with responsories, "Christus factus est" and "Miserere Mei" to Latin settings by the polyphonic masters Ingegneri, Victoria, Anerio and Allegri.

J. H. & C. S. ODELL & CO.

Organ Architects and Builders

Yonkers 4, New York

Skilled Maintenance and Repair

Est. 1859 Telephone Yonkers 5-2607

Rollo F. MAITLAND

Mus.D., F.A.G.O., Chm.

NEW PRINCIPLES AND IDEAS IN ORGAN PEDAGOGY RECITALS

2129 Chestnut Street
Philadelphia 3, Pa.

Harold M. Frantz

Fountain Street Church
Grand Rapids, Michigan

Harold Schwab

Boston, Mass.

GEORGE GANSZ

A.A.G.O.

Zion Lutheran Church
of Olney
Philadelphia, Pa.

MARTIN W. BUSH, F.A.G.O.

First Central Congregational
Church

Head Music Dep't, University of
Omaha, Nebr.

Edw. A. Hillmuth, Jr.

Organist & Choirmaster

ST. PETER'S CHURCH

Essex Fells, N. J.

ADDRESS:

57 Luddington Rd. - West Orange, N. J.

ROBERT BAKER, Sec. Mus. Doc.

First Presbyterian Church Brooklyn

Temple Emanu-El New York

Recitals

Instruction

GARRETSON

Buffalo, N. Y.

Helen Townsend, A.A.G.O. (Chm.)

Parkside Lutheran Church

DeWitt C., A.A.G.O. (Chm.)

St. Paul's Cathedral

Buffalo Seminary

LINDSAY LAFFORD

F.R.C.O. (CHM), F.A.G.O., F.T.C.L.,

L.R.A.M., A.R.C.M., M.R.S.T.

Director, Department of Music
Hobart and William Smith Colleges
Geneva, New York

Bruce Prince Joseph

Music Director

Church of St. John the Evangelist

60th Street at Victoria Avenue
LOS ANGELES

CHURCH OF SAINT MARY THE VIRGIN

New York

ERNEST WHITE

Musical Director

EDWARD LINZEL

Choirmaster and Organist

MARIE SCHUMACHER

Organist

For recitals by these players
address

145 West 46th Street,
New York 19, N. Y.

Harry Wilkinson

CHURCH OF

ST. MARTIN-IN-THE-FIELDS

CHESTNUT HILL PHILADELPHIA

HAROLD MUELLER

F. A. G. O.

St. Luke's Episcopal Church

S. F. Conservatory of Music

SAN FRANCISCO

ELIZABETH M. COMBS

Graduate of Peabody Conservatory

11 WEST TENTH STREET

NEW YORK 11, N. Y.

EXCELLENT PRACTICE FACILITIES

R O E L M O R E

Church of the Holy Trinity

Philadelphia

"An Instrumentalist of Consummate Powers"

Musical Courier, New York

J. Alfred Schehl, A.A.G.O.

St. Lawrence Church, R.C.

Cincinnati 5

Faculty: Archdiocesan Teachers' College

Mus. Dir. The Singers Club

Elder High School Glee Club

RALPH A. HARRIS, D. Mus.

University of Miami

Florida

FRANK CEDRIC SMITH, LTCL

Church of St. Luke & St. Matthew

Brooklyn, New York

and Organist for

The Bretton Woods Boy Choir

Bretton Woods, N. H.

GROVER C. FARRIS

BLACKBURN COLLEGE

St. Paul's Episcopal Church

Carlinville, Illinois

BYR DELLA SANKEY FEELY

Recitals

GRACE METHODIST EPISCOPAL

Waterloo, Iowa

PROMINENT ORGANISTS MAKE UP FACULTY OF ORGAN INSTITUTE



THE ORGAN INSTITUTE, to be held this summer at Andover, Mass., on the campus of Phillips Academy, and which will make use of the famous Boston Music Hall organ at Methuen, Mass., has a distinguished faculty of nationally-known organists. Reading from left to right in the picture they are: Arthur Howes, organist of Phillips Academy, Andover, and director of the institute; E. Power Biggs, well-known concert and radio artist; Carl Weinrich, organist of Princeton University; Ernest White, director of the School of Music of the University of Western Ontario; Arthur Poister, head of the department of organ at Syracuse University.

DEATH OF CHARLES R. FOWLER, NEW HAVEN, CONN., ORGANIST

Charles R. Fowler, organist and former assistant director of music instruction in the New Haven public schools, died at his home in New Haven, Conn., April 9. He was 73 years old.

Mr. Fowler was a graduate of Yale University and of the Yale School of Music. For a number of years he was treasurer of the New Haven Chapter of the American Guild of Organists.

GERTRUDE S. MOCKBEE GOES TO NEW CHURCH IN CAPITAL

Gertrude Smallwood Mockbee has been appointed organist and choir director of St. Luke's Methodist Church, Washing-

ton, D. C. The congregation of St. Luke's has been formed from the congregations of three of Georgetown's historic Methodist churches—Congress Street, Aldersgate and Mount Tabor—and plans are under way to erect a much larger edifice to accommodate the congregation. Mrs. Mockbee resigned from the Washington Heights Presbyterian Church, where she had been organist for the last eight years. Previous to her work at Washington Heights she was organist at the Metropolitan Baptist Church for nineteen years and at Bethany Baptist Church for one and one-half years, having started playing the organ at the age of 14.

THE DURHAM COMMUNITY Church choir, Durham, N. H., gave Faure's "Requiem Sunday, March 27, under the direction of Irving D. Bartley, F.A.G.O.—in the afternoon at the Durham Community Church and in the evening at the First Baptist Church, Exeter. The choir also gave "Hear My Prayer," Mendelssohn, and the anthems "Go Not Far from Me," Zingarelli, and "Holy Lord God," Noble Cain.

ST. MARK'S LUTHERAN CHURCH in Scranton, Pa., has presented the second series of Lenten services of sacred music in which the choir, the Rev. and Mrs. John A. Kaercher and Gordon M. Eby, organist of the church, have taken part. For the second of six meditations entitled "The Gates of a New Life" Mr. and Mrs. Kaercher, the former the pastor of the church, sang two duets—"Great Is the

Lord" and "Give Ear, O Lord," both by the seventeenth century composer Heinrich Schütz. Mr. Eby played these numbers: "A Gothic Cathedral," Pratella; Largo, from Sixth Sonata, Handel; "Romance sans Paroles," Bonnet; Scherzo Caprice, Rowley; "Priore a Notre Dame," Boellmann; "Lord Jesus Walking on the Sea," Weinberger. The choir sang Clokey's "Treasures in Heaven" and Schütz's "Christ, to Thee Be Glory."

VIRGIL FOX TO PLAY AT THREE A.G.O. REGIONAL CONVENTIONS

Virgil Fox is to be a soloist at three regional conventions of the A.G.O. He will play in New York City May 26 on the new five-manual console at the Riverside Church, in Minneapolis June 15 on the five-manual Kimball at the Municipal Auditorium, not used for many years and being put in condition for this recital, and in San Francisco July 6. He is also to play the new organ by Aeolian-Skinner at Grinnell College May 19 and 20. Other engagements for Mr. Fox include: June 1 at Methuen, Mass.; June 9 in Washington, D. C., at the National City Christian Church; June 28 at Jacksonville, Fla., for the Florida Baptist Convention, and June 30 at Wellesley, Mass., for the summer conference.

ON GOOD FRIDAY EVENING Richard Ellsasser finished the second of four series devoted to the playing of the complete Bach organ works from memory with his performance of the "Catechism" at the Wilshire Methodist Church in Los Angeles. The third series is scheduled for six Tuesday evenings next fall and will be built around the Trio-Sonatas and the "Orgelbüchlein."

WORKSHOP IN CHURCH MUSIC

June 27 — July 1, 1949

Distinguished Faculty Including

Dr. Van Denman Thompson
Dr. James R. Houghton

Enrollment Limited

Board, room and tuition \$30.00

For Additional Information Write:

ALLAN G. BURT
SCARRITT COLLEGE
NASHVILLE 4, TENNESSEE

PIPE ORGANS

MAINTENANCE
REBUILDING
ADDITIONS
REPAIRS
TUNING

BY
FACTORY TRAINED
ORGAN MECHANICS

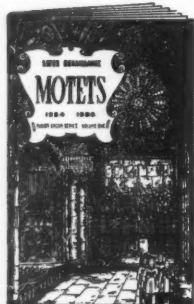
RELIABLE AND DEPENDABLE
SERVICE

BOHN ORGAN COMPANY

Fort Wayne 8, Indiana
Phone E-1202

Rare and Superb Music

Later Renaissance Motets



Seldom will your interest be aroused by choral material as by these examples of early contrapuntal music, expertly prepared for modern choir use by Matthew N. Lundquist. With this beautiful music, a director may aptly demonstrate the capabilities of his a cappella choir.

Each group of voices is given an interesting and effective part; texts are fluent adaptations which maintain the significance of the originals. Biographical sketches of the composers and an explanation of the development of the motet add to the book's value for the choir director as well as the student of counterpoint. Bound in flat-opening Cercle binding.

Price: 75 cents, postpaid.

HALL & McCREARY COMPANY

Publishers of Better Music

434 S. Wabash Avenue

Chicago 5, Ill.

"FAVORABLY KNOWN FOR FRAZEE TONE"

For many years we have used this phrase in our advertising—for reasons obvious to those acquainted with our work.

To the "man in the pew" the tone of the organ is the only thing that has meaning. Mechanical perfection should be taken for granted in the work of any good organ builder, but should not be stressed to the exclusion of the important factor—TONE.

When you buy a FRAZEE ORGAN you know that tone is the first consideration.

FRAZEE ORGAN COMPANY

(Established 1910)

10 LINCOLN STREET
SOUTH NATICK, MASSACHUSETTS

WESTERN CHORAL DIRECTORS

recharge your inspiration
revitalize your work
reappraise your objectives

Study with

DR. FEDERAL LEE WHITTLESEY

dynamic choral leader and church musician

July 5-16 in Los Angeles, California

Daily classes in Conducting, Choral Organization, Worship, Rehearsal Techniques, Voice.

Dr. Whittlesey is the creator and guiding spirit of one of the largest Church music programs in the country in the Church of the Covenant, Erie, Pa.

The session is sponsored by the Music Department of the Church Federation of Los Angeles.

For detailed information, write Mr. A. L. Jacobs, 3330 West Adams Blvd., Los Angeles 16, Calif.

Illinois Wesleyan University School of Music

Kenneth N. Cuthbert, Dean

SUMMER SESSION
June 13 — July 22

Special Clinics

SACRED MUSIC—June 20 through June 25
Lillian Mecherle McCord, Lloyd A. Pfautsch, Rev. Harold R. Martin

STRING CLINIC—June 27 through July 2
George Bornoff, Yvonne L. Tait, Mario Mancinelli

PIANO NORMAL METHODS—July 5 through July 9
Zelah Newcomb, Mildred Eberle

Complete brochure sent on request. Address: Secretary, School of Music, Illinois Wesleyan University, Presser Hall, Bloomington, Ill.

THE HYMN SOCIETY OF AMERICA, INC.

President—The Rev. Deane Edwards, New York.
Chairman Executive Committee—William Watkins Reid.
Corresponding Secretary—J. Vincent Higginson, 140 East Second Street, Brooklyn 18, N. Y.
Recording Secretary—Walter N. Hewitt.
Librarian—William W. Rockwell, D.Th., New York.
Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.
Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York 53, N. Y.

For the next public meeting of the Hymn Society in New York we shall co-operate with the Salvation Army in a spring festival Friday evening, May 13, in the Centennial Memorial Temple, 120 West Fourteenth Street. On this occasion a demonstration of "The Renaissance of Sacred Music in the Salvation Army" will be given under the direction of Captain Richard E. Holz. This movement is based on an educational program organized in the Eastern States by Captain Holz and operating mainly through "musicamps" held during the summer, attended by band and vocal leaders.

At this festival the following units of the Salvation Army will take part in the demonstration: Headquarters staff band, male chorus and (mixed) temple chorus. Comments on the materials to be used will be made by Captain Holz. Commissioner Donald MacMillan will act as chairman. A section of seats has been reserved for members and their friends and all readers of this page are invited to ask for these seats.

On Saturday, May 14, the annual business meeting of the society will take place. An interesting program will follow the meeting.

A hymn-tune symposium and clinic was featured at the society's last meeting in New York, March 29, at the Church of the Incarnation, where Mrs. Arthur Wright, a member of the program committee, is organist. Dr. Lindsay Longacre presided and introduced Ray F. Brown, instructor in music at the General Theological Seminary, and Dr. Reginald L. McAll, who presented and accompanied the hymn-tunes selected for examination. David Goldstein, tenor, acted as soloist and precentor.

This symposium and clinic was a departure and served as an opportunity for examination and analysis of a dozen hymn-tunes selected from the following hymnals: Episcopal (1940), Union (Jewish), Christian Science and Evangelical and Reformed (1941). Mr. Brown explained a list of principles for judging hymn-tunes, rules which ought to find wide use by ministers, organists and hymn-book editors. Four of the tunes selected were composed by members of the Hymn Society: Professor A. W. Binder, Dr. Harry Burleigh, Professor Karl Harrington and Dr. David McK. Williams.

Each tune discussed at the clinic was played and sung by the soloist and the whole group. Mr. Brown and Dr. McAll made brief comments on each tune, and in the ensuing open discussion such factors as melodic patterns, key relationships and extent and nature of usage were considered. This type of program has great possibilities. Many variations might be made in the program reported above—variations in procedure—but the basic plan, whether in discovering new tunes in unfamiliar books or new material in familiar collections is practical and workable.

Those interested in knowing more about the symposium may obtain from the secretary, George Litch Knight, a copy of the statement on the principles of tune appraisal as introduced by Mr. Brown,

with a list of the tunes presented at the meeting.

One objective of President Edwards' trip to London last fall was to visit the Rev. Thomas Tiplady, who has done pioneer work at the Lambeth Mission for over a quarter of a century. A member of this society, he has given to the church a large number of hymns. Nine years ago he deposited all his manuscripts with us in our library. For long we had wished to have a share in equipping the new mission chapel that was to rise on the rubble and ashes of the old building. Mr. Edwards brought the needed information and as a result a beautiful cross with two matched candlesticks and a standard pulpit Bible were sent to him last month as a tribute from this society. After the words "To the Lambeth Mission from the Hymn Society of America" they bear the following tribute: "In appreciation of the hymns of Thomas Tiplady and in recognition of our fellowship in Christ."

We are obtaining from Great Britain a few copies of two exceptional books. The first is Dr. Millar Patrick's "The Story of the Church's Song." No more concise narrative of the development of hymns through the ages has been compiled. The second is the British edition of Arthur Paul Davis' Isaac Watts. If you are interested in purchasing these, please consult the secretary. REGINALD L. McALL, Executive Secretary.

GROUP OF WINTER RECITALS AT WORCESTER ART MUSEUM

A group of three outstanding recitals constituted the winter series at the Worcester, Mass., Art Museum. The performers and dates were as follows:

Feb. 27—George Faxon, organist of the Church of the Advent, Boston.

March 6—William Self, organist of All Saints' Church, Worcester, and of the Worcester Art Museum.

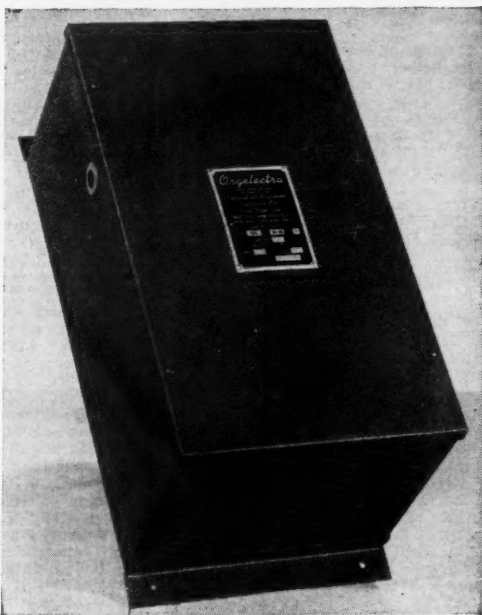
March 13—Fenner Douglass, member of the faculty of the Oberlin Conservatory of Music.

The program by Mr. Faxon was as follows: Early Italian masters—Allegrò, Concerto in A minor, Vivaldi; Toccata (Transportata), "Fiori Musicali," Frescobaldi; Allegro, Pescetti; Fuga, Pollaroli; compositions by Dietrich Buxtehude—"Magnificat Primi Toni"; Chorale Preludes, "How Brightly Shines the Morning Star" and "A Child Is Born in Bethlehem" and Fugue in C major (Gigue); Concerto in G minor (No. 5), Handel; compositions by Johann Sebastian Bach—Introduction (Fanfare) and Fugue in D major; Trio-Sonata in C minor and Fugue in G major (Gigue).

Mr. Self presented this program: Prelude, Fugue and Chaconne in C major and Chorale Prelude, "From God I Ne'er Will Turn Me," Buxtehude; "Amen" (from "Hymns of the Church"), Tite-louze; Chorale Prelude, "O Sacred Head, Once Wounded," Kuhnau; "The Musical Clocks," Haydn; Andante, Stamitz; First Trio-Sonata, in E flat major, Chorale Prelude, "Hark! a Voice Saith, All Are Mortal" and Triple Fugue in E flat major, Bach.

The following was Mr. Douglass' program: Fantasie in F minor, No. 1, Mozart; Prelude and Fugue in F major, Lübeck; Chorale Prelude on "Let Me Be Thine Forever," Strungk; Prelude and Fugue in E minor, Buxtehude; Trio-Sonata 6, in G major, Chorale Preludes, "We All Believe in One God, Father" and "We All Believe in One God, Creator," and Concerto in D minor, after Vivaldi, Bach.

ORGELECTRA



The first
and only
key action
current
designed and
engineered
specifically
for pipe
organ use

55 pounds of accurately controlled voltage

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little voltage; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your free ORGELECTRA booklet.

6525 Olmsted Ave.

Chicago 31, Ill.

Plenty of Power for All Your Organ Needs —and it's foolproof!



Green offers you the modern power supply you have been looking for...a foolproof source of direct current with ample voltage to overcome long lines, and with plenty of power for all your needs.

Note These Green Features:

- Compact for installation anywhere
- Completely encased in ventilated metal shield
- 5-10-15 volt tap switch
- 10-ampere capacity
- Ammeter built in
- Thermal cut-out for safety
- Quiet rectification...no moving parts
- Long, trouble-free performance
- Uses modern selenium metal rectifiers, no muffs, no bulbs
- Instantaneous operation — no time delay
- Two or more units may be connected in parallel to supply extra large installations.

Green Model 1510 Rectifier is ideal for any organ.

It is so small that you can install it in the console, if you wish. Yet it has ample voltage to overcome the drop in the lines if installed in the basement. And the thermal cut-out is a safety measure you should not overlook.

Free Literature on Request



W. GREEN ELECTRIC COMPANY, INC.

130 CEDAR STREET NEW YORK 6, N. Y.
RECTIFIER ENGINEERS



ERNEST M. SKINNER, INC.

199 Haven Street
Reading, Mass.

Original Skinner Organs in use today all over the country speak for themselves, tonally and mechanically.

Ernest M. Skinner, Inc., are builders of this same type of organ.

Tone and quality have always been a Skinner tradition.

CARL G. BASSETT, President
ERNEST M. SKINNER, Technical Advisor

Programs of Organ Recitals of the Month

Parvin Titus, Cincinnati, Ohio—Mr. Titus has been playing Lenten Friday vesper recitals at Christ Church in which he has included the following programs among others:

March 4—Three Chorale Preludes on the Lord's Prayer, Scheidt, Pachelbel and Bach; Toccata in F, Bach; "Up the Saguenay," Russell.

March 11—Toccata and Fugue in D minor (by request), Bach; "My Inmost Heart Doth Yearn," Brahms; "Meditation a Ste. Clotilde," James; "Evening Song," Bairstow.

March 18—Introduction and Toccata, Walond; A Tune for Flutes, Stanley; Psalm Prelude, Op. 34, No. 2, Howells; "Pledge Heroique" (by request), Franck; Elegie, Peeters.

March 25—Partita on "O God, Thou Righteous God," Bach; Andante Grazioso, Dehler; Prelude on "I am So Recedit Ignis," Simonds; "Vision," Rheinberger.

These recitals have been followed by evening prayer, a supper and a short talk by visiting clergymen.

Richard T. Gore, Wooster, Ohio—Professor Gore of Wooster College was heard in a recital at Otterbein College March 27, when he played this program: Prelude, Fugue and Chaconne in G minor, Buxtehude; Vivace from Sonata No. 2, Hindemith; Prelude on "Aberystwyth," Parrish; "Lasst uns erfreuen," Gore; "In Adam's Fall," Gottfried Homilius; "My Soul Doth Magnify the Lord," Bach; Chorale No. 2, in E minor, Franck; Prelude and Fugue in E flat major, Bach.

Nesta Lloyd Williams, Columbia, Mo.—Miss Williams, of the faculty of Stephens College, presented the following program in a recital at the Missouri Methodist Church March 20: "O Sacred Head Now Wounded," Brahms; Sinfonia, Chorale and Variations from the Cantata "Christ Lay in Death's Dark Prison," Bach; Theme and Variations, "The Hebrew Children," Barbara Twyeffort; Allegro, Second Symphony, Vienne; Second Verset and Finale from "Ave Maris Stella," Dupré.

Edgar Hilliar, Mount Kisco, N. Y.—Mr. Hilliar gave a recital at Bard College, Annandale-on-Hudson, March 23 and played a program made up as follows: Prelude and Fugue in F major, Buxtehude; Seven Chorales from the "Orgelbüchlein," Bach; Fantasie and Fugue in G minor, Bach; "Chant de Paix" and Finale, "Premiere Symphonie," Langlais; Prelude on "Rhosymedre," Vaughan Williams; "Schönster Herr Jesu," Schroeder; "La Nativite du Seigneur" ("Dieu Parmi Nous"), Messiaen.

Arthur R. Croley, Nashville, Tenn.—For his "quiet hour" recital at Fisk University March 25 Mr. Croley arranged a Buxtehude program. In addition to the organ numbers the cantata "Rejoice, Beloved Christians" was presented by brass, strings, organ and chorus, under the direction of Clarence Barber. Mr. Croley played the Passacaglia in D minor.

Mr. Croley gave the following Italian program March 18: Ricercare, Palestrina; Canzona, Gabrieli; Toccata, "Flori Musicali," Frescobaldi; "Echo for Trompette," Merulo; "Hora Mystica," Bossi; Minuet, Martini; "Drifting Clouds," d'Antalfy.

John McDonald Lyon, Seattle, Wash.—Mr. Lyon was presented in a recital at Our Saviour's Lutheran Church, Everett, Wash., March 20 and played the following compositions: Toccata and Fugue in D minor, Bach; "Es ist ein Ros' entsprungen," Brahms; Adagio from Sixth Symphony, Widor; "Pledge Heroique," Franck; "The Bells of St. Anne de Beaupré," Russell; "Clair de Lune," Vienne; "Dreams," McAmis; Introduction and Allegro Moderato, Ropartz.

Julian Williams, Sewickley, Pa.—For his Sunday afternoon recital at St. Stephen's Church March 20 Mr. Williams selected this program: Overture to the Occasional Oratorio, Handel; "I Call to Thee, Lord Jesus Christ," Bach; "Procession," Chauvet; "In Paradisum," Weitz; "Evening Harmonies," Karg-Elert; Sonata, "The Ninety-fourth Psalm," Reubke.

T. Curtis Mayo, Raleigh, N. C.—Mr. Mayo, of the faculty of St. Augustine's College, was heard in a recital at St. Luke's Episcopal Church in New York City on the afternoon of March 27. His program consisted of these works: Prelude and Fugue in D, Bach; "Ave Maria," Bach-Gounod; "O Guiltless Lamb of God," Bach; Pastoral, Franck; "Spinning Song," Dupré; "Noel" and "Thou Art the Rock," Mulet; Toccata on "O Sons and Daughters," Farnam; "Swing Low, Sweet Chariot," arranged by Diton; "Fast and Sinister," from Symphony in G, Sowerby.

Herman F. Siewert, Mus.D., F.A.G.O., Winter Park, Fla.—For his organ vespers at Rollins College March 16 Dr. Siewert selected the following compositions: "Our Father Who Art in Heaven" and Canzonetta in G major, Buxtehude; Overture to "Sakuntala," Goldmark; "Ave Maria," from "Cathedral Windows," Karg-Elert; Rondeau, "Le Coucou," d'Aquin; "Pageant of Autumn," Sowerby.

The program March 9 was as follows: Two Chorale Preludes for Lent, Bach;

Evensong, Candles; Canon in B minor, Schumann; Canzonetta, Carl Falge Wood; Allegro from Sixth Symphony, Widor.

Charles Peaker, Toronto, Ont.—Dr. Peaker, organist and choirmaster of St. Paul's Anglican Church, played the following program of works by Healey Willan in a Lenten recital at St. Paul's Church April 2: Prelude and Fugue in B minor; "Puer Nobis Nascitur"; Miniature Suite; Elegy; Introduction, Passacaglia and Fugue; Fugue in G minor and "Epilogue."

Robert Wilson Hays, Manhattan, Kan.—In a faculty recital at Kansas State College March 20 Mr. Hays played the following numbers: "Procession" (Byzantine Sketches), Mulet; Sinfonia, Chorale and Variations, from the Easter cantata "Christ Lay in Bonds of Death," Bach; Chorale Prelude on "Ach! mich armen Sünder," Kuhnau; Chorale Prelude on "Herzlich thut mich erfreuen," Brahms; "Paignion," Richard Donovan; Melody, DeLamarier; Toccata on "O Filii et Filiae," Farnam.

Oswald G. Ragatz, F.A.G.O., Bloomington, Ind.—In a Lenten program at the First Methodist Church March 20 Mr. Ragatz played: Fantasia and Fugue in C minor, Bach; Chorale Preludes, "I Call to Thee," "O Sacred Head Now Wounded" and "Christ, Thou Lamb of God," Bach; Prelude (from Suite for Organ), Durufé; Prelude and Fugue in G minor, Dupré; Prelude on Communion Hymn "Meditation," Sowerby.

For a dedicatory recital at the Methodist Church of Mitchell, Ind., Feb. 27 Mr. Ragatz selected this program: Trumpet Tune and Air, Purcell; Chorale Preludes, "From Heaven Came the Angel Host," "The Old Year Hath Passed Away" and "A Saving Health to Us Is Brought," Bach; Concerto No. 5, F major, Handel; "Divertissement," Vienne; Prelude on "Now the Sun's Declining Rays," Simonds; Improvisation on "Adeste Fideles," Karg-Elert; "The Rhythmic Triples," Bingham; Hymn-tune Preludes, "In the Cross of Christ I Glory" and "Break Thou the Bread of Life," Bingham; Chorale in A minor, Franck.

Feb. 22 Mr. Ragatz gave a recital for the Fort Wayne Chapter, A.G.O., at Zion Lutheran Church in that city and Feb. 7 he played for the Lexington, Ky., Chapter at the First Presbyterian Church of Lexington.

Theodore Marier, Galveston, Tex.—Mr. Marier gave a recital featuring music based on Gregorian melodies at St. Mary's Cathedral March 11. Each of the organ compositions was preceded by singing of the melody in its original form. The Schola Cantorum of the cathedral choir gave the Gregorian excerpts under the direction of the Rev. Victor di Primeo. The program included: "Carillon," Nibelle; Prelude, "Dies Irae," Nibelle; "Virgo Praedicanda," Ornamental Chorale, Muset; "Crucifixion," from Passion Symphony, Dupré; Offertory, Guilmant; Toccata, Fugue and Hymn, Peeters; Interlude, Dom Gregory Murray, O.S.B.; "Petition," from Three Religious Meditations, Mario Salvador; Scherzo, from Second Symphony, Vienne; "Ave Maria" of Arkadelt, arranged by Charles Renard; Toccata, Richard K. Biggs.

Mario Salvador, St. Louis, Mo.—Mr. Salvador, organist of the St. Louis Cathedral, will play the following compositions in a recital at St. Francis de Sales Church in Keokuk, Iowa, May 1: Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert-Salvador; Idylle, Bossi; Allegretto, Parker; "Legende," from Suite in B minor, Ernest Douglas; "Belgian Mother's Song," Benoit-Courbion; Fugue in G major, Bach; Sketch in E. C. Albert Schollin; "Danse des Acolytes," Bedell; Capriccio, Mendelssohn; Presto from Sinfonia in B flat, J. C. Bach; Allegro Vivace from First Symphony, Vienne; Toccata, Widor.

On the evening of May 23 Mr. Salvador will give a recital at St. Joseph's Old Cathedral, Buffalo, N. Y., with the following program: Prelude and Fugue in E flat major, Bach; Praeludium No. 2 on "Rorate Coeli," Campbell-Watson; "Carillon," Sowerby; Chorale in A minor, Franck; Allegretto, Parker; Concert Study on "Salve Regina," Manari; Festival Postlude on "Veni Creator," Van Hulse; Third Movement, Eighth Symphony, Widor; "Tu es Petrus," Mulet; "Ave Maria," Reger; Toccata, Schmidt.

Theodore W. Ripper, Vermillion, S. D.—Mr. Ripper, assisted by the University Singers and instrumentalists, gave a recital March 31 in Slagle Auditorium at the University of South Dakota. His offerings included: Doric Toccata, Bach; Chorale Prelude for trumpet and organ, "Sleepers, Awake," Krebs (Keith Ede, solo trumpet); Ceremonial Music for trumpets and organ, Purcell; "Benedictus," Reger; Adagio and Rondo for glass harmonica (organ) and strings, Mozart (Usher Abell and Kim Contor, violins; Donald Fejfar, viola; Lucille Fulghum, cello); Madrigal, "Now is the Month of Maying," Morley; "Pange Lingua," for mixed chorus and organ, Zoltan Kodaly; Bach; Toccata and Fugue in D minor,

(University Singers, Theodore W. Ripper conducting); Ballade in D, Clokey; Chorale Improvisation, "Wunderbarer Koenig," for trumpets, trombones and organ, Karg-Elert (Keith Ede and Donald Fejfar, trumpets; Robert Eberle and John Barton, trombones).

Klaus Speer, Pennington Gap, Va.—In a recital by his *cappella* choir from Lincoln University, presented at the Methodist Church Sunday evening, Feb. 27, Mr. Speer played these organ numbers: Prelude and Fugue in F minor, Luebeck; "Adoration," Bingham; Prelude and Fugue in E minor, Bach.

Gerald Bales, Toronto, Ont.—Mr. Bales, organist and choirmaster of St. Andrew's Presbyterian Church, played the following program at St. Paul's Anglican Church March 26: Prelude and Fugue in C minor ("Great"), Bach; Chorale Prelude, "My Heart Is Filled with Longing," Bach; Sonatina from the Cantata "God's Time Is the Best," Bach; "Pledge Heroique," Franck; Sonatine, Eugene Hill; Allegretto, Whitlock; "Modal Trumpet," Frederick Karam; "Benedictus," Rowley; "Carillon de Westminster," Vienne.

Mr. Bales played the following twilight recitals at St. Andrew's Church:

March 22—Fugue on "Bach," Schumann; Chorale Prelude, "Deck Thyself, My Soul, with Gladness," Brahms; Prelude on "Hyfryddol," Vaughan Williams; Passacaglia, Frederick Karam; "Lantana," Whitlock; Two Preludes, Stewart; Sonata in F minor, Mendelssohn.

March 29—Chorale in A minor, Franck; "Benedictus," Reger; Sinfonia, Bach; Second "Benedictus," Rowley; Sonata for Organ, Weinberger.

April 5—Bach program: "Christ Lay in Death's Dark Prison"; "Have Mercy upon Me"; "O God and Lord"; Prelude and Fugue in C minor; "Come, Saviour of the Gentiles"; Toccata and Fugue in D minor. Part of St. Andrew's Choir assisted in the presentation of Bach's cantata No. 81, "Jesus Sleeps."

Earl B. Collins, East Orange, N. J.—At a musical service in the Munn Avenue (First) Presbyterian Church Sunday afternoon, March 13, Mr. Collins played these organ numbers: Three Eighteenth Century Compositions, Allegro Vivace, Sammartini; Largo, Handel-Whitney, and "The Fifers," d'Andrieu; "Were You There when They Crucified My Lord?", Purvis; "Death and Resurrection," Langlais; Toccata from Fifth Symphony, Widor.

Esquil Randolph, Freeport, Ill.—Mr. Randolph was guest organist at St. John's Lutheran Church in Rock Island, Ill., March 27 for the dedication of the Miller organ. At his recital in the evening he played: Chorale Preludes, "Te Deum Laudamus," "O Lord, to Me, Poor Sinner" and "Praise God, Ye Christians," Buxtehude-Bingham; Prelude and Fugue in D major, Bach; Scherzo, Second Symphony, Vienne; "Chant de May" and Chorale, Jongen; "Song of the Basket Weaver," Russell; "The Squirrel," Weaver; "In a Mountain Church," Torjussen; "Menuet Gothique" and Toccata, Boellmann.

Wilbur Held, Columbus, Ohio—Mr. Held of Ohio State University played a recital in connection with the centennial celebration of the High Street Methodist Church at Springfield, Ohio, April 3. The program was as follows: Toccata and Fugue in D minor, Bach; Andante, Third Violin Sonata, Bach-Graham; Chorale Prelude, "O Whither Shall I Flee?," Bach; Chorale in A minor, Franck; Scherzo, Symphony 2, Vienne; "You Raise the Flute to Your Lips," DeLamarier; Prelude and Fugue in G minor, Dupré. The choir of the church under the direction of Mrs. William S. Mackenzie sang Mendelssohn's "Hear My Prayer."

Mr. Held is playing weekly organ broadcasts throughout the spring quarter from the Ohio State University's radio station, WOSU. The programs, presented on Monday evening at 7 o'clock, originate at the Tenth Avenue Baptist Church in Columbus.

Robert Knox Chapman, Bethlehem, Pa.—Mr. Chapman gave his first three recitals since assuming the position at the Cathedral Church of the Nativity Feb. 15, March 20 and April 10. His program at the Palm Sunday recital consisted of these compositions: Voluntary, Croft; "Benedictus," Couperin; "Echo pour Trompette," Merulo; Passion Chorale and Fugue in E flat ("St. Anne"), Bach; Allegro Vivace, First Symphony, and "Carillon de Westminster," Vienne; "Song of the Basket Weaver," Russell; Fugue in C sharp minor, Honegger; Chorale Prelude on "Rockingham," Noble; "Stained-glass Window" and "Thou Art the Rock," Mulet.

Catherine Bray, Indianapolis, Ind.—Miss Bray gave her graduation recital as a requirement for the bachelor of music degree from the Arthur Jordan Conservatory, March 20, at the Odeon and presented this program: Trumpet Tune in D major, Purcell; Chorale Preludes, "Behold! A Rose Is Blooming," Brahms, and "I Call to Thee, Lord Jesus," Bach; Toccata and Fugue in D minor,

Bach; Chorale in A minor, Franck; "Introuitus," Karg-Elert; Concert Variations, Bonnet; Berceuse, Vienne; Festival Toccata, Fletcher.

Lawrence K. Hayford, Mus.B., Sayville, N. Y.—Mr. Hayford gave a recital April 19 under the auspices of the Suffolk Branch, Long Island Chapter, A.G.O., at the Methodist Church of Sayville, of which he is the organist, with the following program: Prelude and Fugue in D minor, Bach; Concerto in D minor, Handel; "Saluto Angelico," from "Cathedral Windows," Karg-Elert; "Pledge Heroique," Franck; "Regina Coeli," Titcomb; "Les Cloches," Le Begue; Variations on "Fortuna, My Fate," Scheidt; Fugue in C minor (Finale, Sonata No. 3), Guilman.

Robert Rodwell, Charlotte, N. C.—Mr. Rodwell, organist of the First Baptist Church of Charlotte, gave a recital on the occasion of the centennial celebration of the Warrenton, N. C., Baptist Church April 3. He played this program: "Psalm 19," Marcello; "I Call to Thee" and "Jesus, Joy of Man's Desiring," Bach; "Song of Faith," Mueller; "An Easter Spring Song," Edmundson; Caprice, Sturges; Berceuse, Dickinson; Chorale in A minor, Franck; "Swing Low, Sweet Chariot," arranged by Lemare; "Suite Gothique," Boellmann.

Ronald K. Arnatt, Washington, D. C.—Mr. Arnatt, assisted by Lawrence R. Sears, baritone, gave a program of contemporary American and English music for organ and voice at the First Congregational Church Sunday evening, April 3. The organ numbers included: Prelude, Frederick Jacobi; Arioso and Toccata, Sowerby; Three Short Pieces (first performance), Ronald K. Arnatt; Three Hymn-Tune Preludes ("Bryn Calafaria," "Rhosymedre" and "Hyfryddol"), Vaughan Williams.

Edith B. Athey, Washington, D. C.—Miss Athey, organist of First Church of Christ, Scientist, in Alexandria, Va., gave the dedicatory recital on a Baldwin electronic organ with Maas chimes in Zion Lutheran Church, Washington, April 3. Her program consisted of the following selections: Concert Piece No. 2, Parker; "Jesus, Joy of Man's Desiring," Bach; "Sunset and Evening Bells," Federlein; "A Gothic Cathedral," Weaver; "Siciliana," Bossi; "Romance sans Paroles," Bonnet; Nocturne, Miller; Scherzo, Becker; "Clair de Lune," Karg-Elert; "Dreams," McAmis; Spring Song, Macfarlane; "Grand Choeur Dialogue," Gigout.

Charles Henderson, Wilkes-Barre, Pa.—Mr. Henderson, minister of music of the First Presbyterian Church, gave a program which included the following compositions at his church March 20: Andante, Concerto No. 1, in G major, Handel; Prelude and Fugue in F minor, Bach; "Echo," Yon; "Carillon," DeLamarier; Chorale Preludes, "To Thee, O Lord" and "Fairest Lord Jesus," Edmundson; Toccata on "O Filii et Filiae," Farnam; "The Nativity" (from "Evangelical Poems"), Langlais; French Rondo, Boellmann; Chorale in E major, Franck.

Robert Rayfield, Chicago—In a short recital for the Van Dusen Organ Club March 28 Mr. Rayfield, organist and choirmaster of St. Paul's Episcopal Church, played: Little Fugue in G minor, Bach; Scherzo and Finale, Third Symphony, Vienne; "Fugue a la Gigue," Bach.

James P. Autenrieth, Battle Creek, Mich.—Mr. Autenrieth, minister of music of the First Congregational Church, played the following program in the series at Olivet College, Olivet, Mich., April 12: Triple Fugue in E flat ("St. Anne"), "Sleepers, Wake!," "Come, Saviour of the Gentiles" and Fugue in D, Bach; Theme and Variations, Sonata 6, Mendelssohn; Minuet, Boccherini; Praeludium, Third Sonata, Guilman; "My Heart Is Filled with Longing," Brahms; Finale, "Sonata da Chiesa," Andriessen; "In Paradisum," Lesur; Chorale in A minor, Franck.

Homer Wickline, Pittsburgh, Pa.—Mr. Wickline gave the recital in Carnegie Hall, North Side, March 27, with Muriel Thompson, contralto, assisting. The organ numbers were the following: Sonata No. 2, in A flat major; No. 3, in G major, and No. 4, in A minor, all by Rheinberger.

Mr. Wickline played these numbers by John Blow in the recital Feb. 27, Gladys Cooper, soprano, assisting: Prelude in A; Voluntary for Two Diapasons and Flute; "Another Double Voluntary" (in C major); Vers for Single Organ (in A major); "A Voluntary for Ye Single Organ" (in D major); "A Double Vers"; "A Voluntary for Ye Cornet Stop"; Fugue in F major.

Eugene M. Nye, Seattle, Wash.—Mr. Nye, assisted by William E. McLaren, violinist, gave a program at Trinity Church Sunday afternoon, March 20. The organ numbers were these: Chorale Prelude, "Christ lag in Todesbanden," Bach; Loure, from Third Suite for Cello, Bach; Sketch in D flat, Schumann; Rigaudon, Campra; Prelude on an Old Folk-tune, Mrs. H. H. A. Beach; Toccata in D major, Kinder; Berceuse and "Carillon," Vienne; "Now Woods and Fields Are Sleeping," Edmundson.

Programs of Organ Recitals of the Month

Edouard Nies-Berger, New York City.—Mr. Nies-Berger gave a recital for the New Hampshire Chapter, A.G.O., at the Franklin Street Church of Manchester April 5, with this program: Prelude and Fugue in G minor, Frescobaldi; "Benedictus qui Venit in Nomine Domini," Couperin; Minuetto, Boccherini; Toccata in F major, Bach; Variations on the Basso Continuo of Bach's Cantata "Weinen, klagen," and the "Crucifixus" of the B minor Mass, Liszt; "St. Francis Talking with the Swallows," Bossi; Pastorale, Marie Joseph Erb; Toccata, Sowerby.

Francis S. Moore, Chicago.—Dr. Moore, of the First Methodist Church of Oak Park, gave a recital at Bluffton College, Bluffton, Ohio, April 19, playing: Prelude, Cantilene and Scherzando, Perner; Fugue in E flat ("St. Anne's"), Bach; Chorale Prelude, "O God, Be Merciful to Me," Bach; Berceuse, Salome; Scherzo, Fifth Sonata, Guilman; Meditation, d'Evry; Chorale in A minor, Franck; "The Question" and "The Answer," Volstenholme; Ancient Hebrew Prayer of Thanksgiving, Gaul; "Cibavit Eos," Titcomb.

Edward H. Johe, Washington, Pa.—For his vesper recital at the Second Presbyterian Church March 27 Mr. Johe selected the following program: "Solemn Procession," Strauss; Prelude and Fugue in A minor, Bach; Scherzo, Titcomb; Nocturne, "Bells through the Trees," Edmundo; Two Hymn Preludes, "Rock of Ages" and "These Things Shall Be," Bingham; Three Liturgical Preludes, Oldroyd; "Cortege and Litany," Dupré.

Frederick C. Kinzer, Centralia, Wash.—Centralia Junior College presented Mr. Kinzer in a recital at the First Baptist Church April 11. His program was as follows: "Fugue a la Gigue," Buxtehude; Air from "Water Music," Handel; "The Musical Clocks," Haydn; Toccata and Fugue in D minor, Bach; "The Last Supper," Weinberger; "As Jesus Stood beside the Cross," Scheidt; "Out of the Depths," Karg-Elert; "O World, I Must Leave Thee," Brahms; "In Death's Strong Grasp the Saviour Lay" and "The Blessed Christ Is Risen Today," Bach; "Harmonies du Soir," Karg-Elert; Toccata, Sowerby.

Harriette Slack Richardson, Springfield, Vt.—Mrs. Richardson was heard in recitals April 1 at St. Mark's Episcopal Church, Springfield, April 17 at Trinity Episcopal Church, Claremont, N. H., and the same evening at the First Congregational Church in Springfield. Her program in the last-mentioned recital was as follows: Variations on the Lord's Prayer, Mendelssohn; Chorale Preludes, "A Saving Health to Us Is Brought," "I Call to Thee" and "Rejoice, Christians," Bach; "As Now the Sun's Declining Rays," Simonds; Chorale in A minor, Franck; "Jesu, My Trust," Reger; "Divertissement," Vierne; Toccata, Fifth Symphony, Widor.

Klaus Speer, Harrogate, Tenn.—Mr. Speer of Lincoln Memorial University was heard in the following program at the Church of St. Michael and All Angels in Anniston, Ala., April 10: Prelude and Fugue in E minor, Bruhns; Variations on the "Hymnus," Scheidt; Sonata No. 2, Hindemith; Trio-Sonata No. 2, Bach; Prelude and Fugue in G major, Bach.

Marie M. Hine, A.A.G.O., Tulsa, Okla.—Mrs. Hine, organist and director of music of Trinity Episcopal Church, was heard in a series of Lenten recitals. Among her programs were these:

March 29—Fifth Sonata, Mendelssohn; "The South Wind," Rowley; "Beside Still Waters," from "Pastoral Psalm" Suite, Bingham; Prelude, "The Blessed Damozel," Debussy.

April 5—Chorale Prelude, "Praise God, Ye Christians," Buxtehude; Chorale Prelude, "When Jesus to Jordan Came," Bach; Bell Prelude, Clokey; Meditation on "Jesus, Saviour, Pilot Me," Marie M. Hine.

April 12—Chorale Prelude, "A Green Hill," Marie M. Hine; Good Friday Music (from "Parsifal"), Wagner; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach.

April 10 Mrs. Hine and the Trinity choir gave a new cantata, "The Garden and the Cross," by Alec Rowley.

Gladys Lawson Seaman, Reedley, Cal.—Mrs. Seaman gave a recital for the San Joaquin Valley Chapter, A.G.O., at the First Mennonite Church of Reedley on the afternoon of March 20. Her program included: Toccata and Fugue in D minor, Bach; "Toccata per l'Elevazione," Frescobaldi; Sonata No. 6, Mendelssohn; "Variations de Concert," Bonnet; "Divertissement," Vierne; "Hymn to the Stars," Karg-Elert; Toccata from Fifth Symphony, Widor.

Haskew Stanton, Chattanooga, Tenn.—Mr. Stanton, a candidate for the degree of master of music, gave a recital at the University of Chattanooga March 12, playing: Introduction, Passacaglia and Fugue, Willan; "The Sun's Evensong,"

from "Seven Pastels from the Lake of Constance," Karg-Elert; Sarabande, from "Baroque Suite," Bingham; Second Movement, First Sonata, James; Fugue in G major ("Gigue Fugue"), Bach.

Rollo F. Maitland, F.A.G.O., Philadelphia, Pa.—Dr. Maitland played the following program at Transfiguration Lutheran Church, Pottstown, Pa., March 7: "Psalm 19," Marcello; Chorale Prelude, "I Call to Thee," Bach; Toccata in F, Bach; Gavotte in A major, Gluck-Brahms-Maitland; Fantasia and Fugue on "Ad Nos ad Salutem undam," Liszt; Caprice, "The Brook," Dethier; "The Bells of Ste. Anne de Beaupré," Russell; Scherzetto, Vierne; "The Music Box," Lladoff; Fantasia-Toccata, Maitland; Improvisation on Familiar Hymns.

Sunday evening, March 20, at the Church of the New Jerusalem Dr. Maitland played the following numbers in a service presenting the cathedral film "Simon Peter, Fisherman": "Psalm 19," Marcello; Chorale Prelude, "I Call to Thee," Bach; Toccata and Fugue in D minor, Bach; Gavotte in A major, Gluck; "The Bells of Ste. Anne de Beaupré," Russell; Meditation on the Hymn-tune "Olivet," Maitland; "Angelus," Massenet. This was the first of a series of four successive special Sunday evening services.

Lois Phillips, Asheville, N. C.—Mrs. Phillips, who recently assumed her new position as organist of the Central Methodist Church, Asheville, gave a mid-Lenten vesper recital March 27, assisted by the choir. Mrs. Phillips played the following numbers: Prelude, Clerambault; Aria, Buxtehude; Prelude and Fugue in B flat, Bach; Preludio and Adagio from Third Sonata, in C minor, Guilman; "In Paradisum," Dubois; Intermezzo and Toccata, Rogers. The choir sang "Open Our Eyes," Macfarlane; "In the Night Christ Came Walking," Cain; "Gallia," Coumou.

Edward Eigenschenk, Chicago.—Dr. Eigenschenk, assisted by Juanita Brumfield, soloist, gave a recital at the Second Presbyterian Church on the afternoon of Palm Sunday. His selections were the following: Finale, "St. Matthew Passion," Bach-Widor; "Jesu, Joy of Man's Desiring," "Bist Du bei mir" and Song Tune from "Peasant Cantata," Bach; Three Concerto Movements, Felton; Chorale, Magin; Scherzo and Finale from Sixth Symphony, Vierne.

Nelson Walling, Fowler, Cal.—In a recital for the San Joaquin Valley Chapter, A.G.O., at the First Presbyterian Church Feb. 13 Mr. Walling played: Fugue in C major (Fanfare Fugue) and Chorale Preludes, "Come, Saviour of the Gentiles" and "In dulci Jubilo," Bach; Five "Bible Poems," Weinberger; "Triptych," MacKelbergh; Finale (Six Pieces), Franck.

Arthur J. Williams, Gloversville, N. Y.—Mr. Williams, assisted by Howard De Long, tenor, gave the dedicatory recital on the two-manual organ in St. James' Lutheran Church, which has been rebuilt and modernized by the Buhl Organ Company. The recital took place March 29 and Mr. Williams played: "Gothic Cathedral," Pratella; "By the Pool of Pirene," Stoughton; "Evensong," Johnston; Prelude, Third Sonata, Guilman; "Finlandia," Sibelius; Nocturne, Grieg; Trumpet Voluntary, Purcell; Meditation, Arthur J. Williams; "The Nightingale and the Rose," Saint-Saens; "Marche Militaire," Schubert.

Eugene Hill, Mus.D., A.R.C.O., Toronto, Ont.—The seventh in a series of eight recitals at the University of Toronto took place March 14, when Dr. Hill presented the following program: Fantasia in F minor, Mozart; "Was Gott thut das ist wohlgethan," Kellner; Fifth Symphony, Widor; "Le Banquet Celeste," Messiaen; Sonatine, Eugene Hill.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—For his recital at the University of Florida April 3 Mr. Murphree selected the following program: Prelude and Fugue in A minor, Böhm; Elegie, Peeters; Suite for Organ and Chorale Prelude, "Ach bleib bei Uns, Herr Jesu Christ," DeLamarter; Scherzo and Fugue and "Hommage a Franck," Diggle; Three Organ Pieces, Kenneth Walton; "Chartres" ("Noël Varié"), Purvis.

Elbert Morse Smith, Grinnell, Iowa.—For a vesper recital at the First Congregational Church March 27 Mr. Smith selected a program consisting of the following compositions: Rigaudon, Campra; Aria from Tenth Concerto, Handel; Prelude and Fugue in E minor (Cathedral), Bach; Sinfonia in F, Bach; Adagio from Sixth Symphony, Widor; Scherzetto, Vierne; Fountain Reverie, Fletcher; "The Wind in the Chimney," Clokey; Finale, Dupré.

Walter A. Eichinger, A.A.G.O., Seattle, Wash.—Mr. Eichinger was guest organist at St. John's Parish Church Sunday afternoon, March 20, and gave the opening recital on an Estey organ, playing the following program: Allegro and Andante, Concerto No. 4, Handel; Cathedral Prelude and Fugue, Bach; Chorale Prelude,

"O Sacred Head Now Wounded," Bach; "Piece Heroique," Franck; Canon in B minor, Schumann; Prelude on "Iam Sol Recedit Igneus," Simonds; "Rhythmic Trumpet," Bingham; "Lied," Vierne; Toccata, Fifth Symphony, Widor.

Harvey Russell, Stamford, Conn.—In a recital at the First Presbyterian Church Sunday afternoon, April 3, Mr. Russell presented the following program: "Grande Piece Symphonique," Franck; "Lo, a Rose e'er Blooming," Brahms; "O Sacred Head Now Wounded," Bach; "Meditation a St. Clotilde," James; Aria, Peeters.

Elmer A. Tidmarsh, Schenectady, N. Y.—At his recital in the chapel of Union College May 1 Dr. Tidmarsh will play: "Psalm 19," Marcello; "May Night," Palmgren; "On Hearing the First Cuckoo in Spring," Delius; "Children's March," Grainger; "Chant de Mai," Jongen; Sunshine Toccata, Swinnen; "Les Preludes," Liszt; "Liebestod," "Tristan and Isolde," Wagner; "Ride of the Valkyries" ("Walküre"), Wagner.

Raymond Lindstrom, Suffield, Conn.—Mr. Lindstrom, minister of music of the Second Baptist Church, gave the following program in a recital Sunday evening, March 20: Prelude and Fugue in E minor ("Cathedral"), Bach; Chorale Preludes, "Come, Saviour of the Gentiles," "O Sacred Head Now Wounded" and "Awake, the Voice Is Calling," Bach; Suite in F major, Corelli; "Sunset," Frysinger; Meditation, Bubeck; "Chinese Boy and Bamboo Flute," Spencer; "Piece Heroique," Franck.

Frank B. Jordan, Des Moines, Iowa.—In a faculty recital at Drake University, played at the First Methodist Church March 15, Mr. Jordan presented the following program: "God's Time Is Best," Bach; "The Heavens Declare the Glory of God," Marcello; Adagio, Concerto in D minor, Vivaldi; "The Musical Clocks," Haydn; "Piece Heroique," Franck; Adagio, Liszt; "Now Thank We All Our God," Karg-Elert; Echo Caprice, Mueller; "Folk tune," Whitlock; Allegro Vivace, Fifth Symphony, Widor.

Clark B. Angel, Battle Creek, Mich.—For his recital at noon March 30 in St. Thomas' Episcopal Church Mr. Angel selected these compositions: Passion Chorale, Bach; "There on the Cross Stood Jesus," Scheidt; Bell Movement, Ropartz; "Preamble," Whitlock; Magnificat 5, Dupré; Passion Chorale, Kuhnau.

James Bryson Porter, Dayton, Ohio.—Mr. Porter was assisted by two trumpet soloists in a recital at St. John's Lutheran Church Sunday afternoon, April 3. The organ program: Fugue in E flat ("St. Anne"), "O Stainless Lamb of God," Bach; "I Am Black but Comely, O Ye Daughters of Jerusalem," Dupré; "My Heart Is Filled with Longing" and "O World, I Now Must Leave Thee," Brahms; "Jesu, My Joy," Karg-Elert.

Julia Harwood Martin, Murfreesboro, Tenn.—The Frances Bohannon Music Club presented Mrs. Martin in a recital at the First Presbyterian Church on the afternoon of April 10. She played the following program: Toccata and Fugue in D minor, "Jesu, Joy of Man's Desiring" and "In dulci Jubilo," Bach; "Jesu, geh' voran" and "Wer nur den lieben Gott lässt walten," Karg-Elert; Pastorale, Edmundo; "A Lovely Rose Now Blooming," Brahms; Chorale in A minor, Franck; "The Musical Clocks," Haydn; Scherzo, Gigout; Toccata ("Suite Gothique"), Boellmann.

Theodore C. Herzel, Princeton, N. J.—Mr. Herzel was presented by Westminster Choir College in a recital at the college chapel March 15. His program consisted of the following compositions: Fugue in C major, Buxtehude; "Liebster Jesu, wir sind hier" and "In dulci Jubilo," Bach; Fugue in E flat major ("St. Anne"), Bach; Chorale in B minor, Franck; Sketch in D flat major, Schumann; Bell Prelude, Clokey.

Farley Hutchins, Hattiesburg, Miss.—Mr. Hutchins, professor of organ at Mississippi Southern College, presented the following program April 5 at the fourth annual festival of fine arts: Prelude and Fugue in C major, Bach; Five Chorale Preludes, Brahms; Three Chorales (E major, B minor, A minor), Franck.

Beatrice Collins, Hattiesburg, Miss.—Miss Collins, instructor in organ at Mississippi Woman's College, presented the following program Jan. 25 as guest artist of the Hattiesburg Music Club: Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; "Cortege et Litanie," Dupré; Toccata, Sowerby.

Miss Eloise Quakenbush, violinist, and Miss Betty Jane Hurt, pianist, played the Schumann Sonata for violin and piano, Op. 105, in A minor, on this same program.

C. Harold Einecke, Santa Ana, Cal.—In an hour of organ music at the First Presbyterian Church Sunday afternoon, March 27, Dr. Einecke played: "De Profundis Clamavi," MacKelbergh; "By the Waters of Babylon," Karg-Elert; "We All Believe in One God, Creator," Bach;

"Qui Tollis Peccata Mundi," Couperin-Dickinson; "Jesus Is Nailed on the Cross" (from "The Stations of the Cross"), Dupré; Biblical Sonata No. 4 ("The Sickness and Healing of Hezekiah"), Kuhnau-Bonnet; "A Song of Triumph," Carl F. Mueller; Meditation, "He Was Crucified for Us," Palestrina-Brown; Toccata on Passion Chorale, "O Sacred Head," Miles I.A. Martin.

John D. Jones, Knoxville, Tenn.—Among the compositions played by Mr. Jones at First Church of Christ, Scientist, in March were: Prelude and Fugue in C major, Bach; "In dulci Jubilo, Buxtehude; Allegro non Troppo, Guilman; "Sheep May Safely Graze," Bach; "Rhosymedre," Vaughan Williams; Prelude in C minor, Bach; Andante, Rogers; Prelude in G minor, Bach; Fantasia in F, Polleri; "God's Time Is Best," Bach; Arioso, Handel; Fugue with Chorale, Merkel; Sarabande (English Suite), Bach; "Sleepers, Awake," Bach; "Ave Maria," Widor.

Katherine June Donham, Fairmont, W. Va.—Mrs. Donham gave her graduation recital at West Virginia University March 15 and presented the following program: "The Heavens Declare the Glory of God," Marcello; "O God, Be Merciful to Me" and Prelude and Fugue in D minor, Bach; "Romanza," Purvis; "Variations de Concert," Bonnet; "Will-o'-the-Wisp," Nevin; Chorale in A minor, Franck; "Dreams," McAmis; Toccata, Mulet.

Harold L. Turner, Clinton, Ill.—Mr. Turner gave a dedicatory recital April 3 on an Allen electronic organ in Nazareth Evangelical and Reformed Church, Chicago, demonstrating its resources with these numbers: Prelude and Fugue in E minor, Bach; "O Sacred Head Surrounded," Bach; "Truth Divine," Haydn; Sonatina No. 3, A minor, Karg-Elert; "In Springtime," Kinder; Trumpet Tune and Air, Purcell; "Hear the Pretty Tinkling Bells" (from "The Magic Flute"), Mozart; "Dreams," McAmis; French Rondo, Boellmann.

Foster Hotchkiss, Youngstown, Ohio.—Mr. Hotchkiss was presented in a recital by the Youngstown Chapter, A.G.O., at Trinity Methodist Church March 27. His program included: Toccata in D minor, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; Chorale Prelude on "Wer nur den lieben Gott lässt walten," Bach; Passacaglia and Fugue, Bach; Chorale in A minor, Franck; "Carillon," Sowerby; "Ave Maris Stella," Dupré.

Ralph H. Brigham, Rockford, Ill.—In a recital at the First Presbyterian Church March 27 Mr. Brigham played: Overture, "Poet and Peasant," Suppe; Meditation from "Thais," Massenet; "Caprice Viennois" (Cradle Song), Kreisler; "Liebestraum," Liszt; "The Lost Chord," Sullivan; Fantasia on Scotch Melodies, Abbey; "In Springtime," Hollins; "Love's Old Sweet Song," Molloy; "Serenata Napolitana," Seeboeck; Fantasia from the Symphonie Suite "Scheherazade," Rimsky-Korsakoff; Improvisation.

Edmund S. Ender, Baltimore, Md.—Mr. Ender gave a recital at the chapel of the United States Naval Academy in Annapolis March 20, playing this program: Fugue in E flat ("St. Anne's"), Bach; Air for the G string, Bach; "Gloria Domini," Noble; Canon, Jadasohn; "Liebestod" ("Tristan and Isolde"), Wagner; "The Bells of St. Anne de Beaupré," Russell; "In Springtime," Kinder; "Finlandia," Sibelius.

Frederick Boothroyd, Mus.D., Colorado Springs, Colo.—For the memorial recital at Grace Church on the afternoon of March 17 Dr. Boothroyd chose this music: Sonata No. 1, Mendelssohn; Second Nocturne, Chopin; "Ronde Française," Boellmann; Introduction and Finale (Fugue) from Sonata on the Ninety-fourth Psalm, Reubke.

Don't Miss A Beat
CLIP and MAIL
THIS AD TODAY.
FIND OUT HOW A

FRANZ



ELECTRIC METRONOME
WILL HELP YOU
ACHIEVE
PERFECT
PERFORMANCE

FRANZ ELECTRIC METRONOME

Guaranteed \$15 for 5 years

Dept. D — FRANZ MFG. CO., INC.
53 Wallace St., New Haven 11, Conn.

☐ Enclosed \$15.00 for Metronome

☐ Enclosed \$1.00 for Book *Metronome Techniques*

☐ Send Free Literature

Name

Address

MARIE SIMMELINK KRAFT TAKES CLEVELAND POSITION

Marie Simmelink Kraft, prominent Cleveland singer and voice teacher and wife of Edwin Arthur Kraft, organist of Trinity Cathedral, has been appointed head of the voice department at the Cleveland Institute of Music. She succeeds Mme. Nevada Van Der Veer, who has resigned to go to New York.

Mrs. Kraft has appeared with the Cleveland Orchestra under Nikolai Sokoloff, Artur Rodzinski, Bruno Walter and George Szell. She has also appeared with the Walden String Quartet and other chamber music ensembles in New York, at the National Gallery in Washington, and in other cities.

SCHULMERICH INSTALLS BELLS AT THREE COLLEGES

Schulmerich Electronics of Sellersville, Pa., announces the completion of three important new installations of its "carillon bells." Dedicator recitals were given at Christ Episcopal Church, Nashville, Tenn., April 10 and at Otterbein College, Westerville, Ohio, April 24, and the installation at the University of Arkansas, Fayetteville, is to be opened May 1. The musical programs were rendered by Professor Arthur Bigelow, bellmaster of Princeton University, Princeton, N. J., or Dr. Alexander McCurdy of Westminster Choir College, Princeton, N. J. The Schulmerich organization has installed over 1,500 sets of English "carillon bells" in North America.

AT THE HIGH MASS Sunday mornings during Lent, as a special presentation at St. Mark's Church in Philadelphia, the following litanies based on Gregorian themes by Father Joseph Muset, organist of the Cathedral in Barcelona, Spain, were played by Norman C. Coombs, organist and master of the choir: "Sancta Maria," melody taken from the offertory of the Mass of Common Feasts of the Blessed Virgin Mary; "Mater Admirabilis," melody from the Mass cum Jubilo; "Mater Creatoris," melody taken from the Alleluia from the Mass on the Feast of the Visitation of the Blessed Virgin Mary; "Virgo Prudentissima," melody from the Mass Orbis Factor, Agnus Dei theme; "Virgo Clemens," melody from fourth variation on Orbis Factor, Agnus Dei theme.

THE SPRING SEMESTER at the College of the Pacific, Stockton, Cal., has been marked by recitals of high merit played by students of Allan Bacon on Sunday afternoons. The programs, extending from Feb. 13 to April 24, were presented by thirteen young players.

CONFERENCE of Protestant CHURCH MUSIC

In Fort Worth
June 13, 14, 15, 16, 17

Faculty of 6 Authorities
Featuring

BARRETT SPACH
HUGH ROSS
DEANE EDWARDS

For Particulars Write
ROBERT R. CLARKE
First Methodist Church
Fort Worth, Texas

Plan Now to Attend the Christiansen Choral School

(One session in 1949)

PENN HALL—Chambersburg, Pa.
July 31 — August 12

Make your reservations now with
NEIL A. KJOS, Mgr.
223 W. Lake St. Chicago 6, Ill.

James Womble

Organist and Choirmaster

Church of the Good Shepherd
Jacksonville 4 Florida

MABEL ZEHNER

First Presbyterian Church
Mansfield, Ohio

RECITALS

Concert Management: Eleanor Wingate Todd
12931 Shaker Blvd., Cleveland 20, Ohio

CHURCH MUSIC by CONTEMPORARY COMPOSERS

SOME REPRESENTATIVE SELECTIONS

	Net		Net
*EDWARD SHIPPEN BARNES		*T. TERTIUS NOBLE	
God Is Working His Purpose Out...	.12	Benedictus es, Domine (No. 1).....	.15
WHEELER BECKETT		Benedictus es, Domine (No. 2).....	.12
Psalm 23 (The Lord Is My Shepherd) .15		Breathe on Me, Breath of God.....	.12
ALLANSON G. Y. BROWN		Rise Up, O Men of God.....	.15
Blessed Is He that Cometh.....	.12	*HUGO NORDEN	
Jesus, Thou Joy of Loving Hearts....	.15	The Hallowed Hour.....	.15
*T. FREDERICK H. CANDLYN		The Way, the Truth, the Life.....	.15
Hail the Day that Sees Him Rise....	.15	Thy Will Be Done.....	.12
Benedictus es, Domine (in C).....	.15	N. LINDSAY NORDEN	
Benedicite, omnia opera.....	.15	Benedictus es, Domine.....	.15
Short Communion Service in G.....	.20	Praise ye the Lord.....	.15
HUGH GORDON		Thy Servant Lord.....	.12
For Thou Art Righteous.....	.12	FRANCIS W. SNOW	
EDITH LANG		As Pants the Hart (S.S.A.).....	.12
Behold! the Tabernacle of God.....	.15	Come, Labour On!.....	.15
Surely God Is in This Place.....	.15	ERIC THIMAN	
WILLIAM LESTER		A Song of Praise.....	.15
O Master, Let Me Walk With Thee... .15		CHRISTOPHER THOMAS	
EDWARD G. MEAD		O Clap Your Hands.....	.12
Responses after Prayer.....	.15	O Lord, Support Us.....	.12
RUSSELL HANCOCK MILES		*ALFRED WHITEHEAD	
Crown Him with Many Crowns.....	.15	Almighty God, Whose Glory.....	.12
In Deepening Faith.....	.12	Deck Thyself, My Soul.....	.15
Trust in God.....	.12	The Seven Joys of Mary.....	.20
		*T. CARL WHITMER	
Come, Kneel With Me.....	.12	O Thou Everlasting Light.....	.12
I Am the Resurrection.....	.16	Take Up Therefore Thy Cross.....	.15

*Complete lists on application

THE ARTHUR P. SCHMIDT CO., 120 Boylston St., Boston 16, Mass.

Wilfrid Laballee

Casavant Representative, will design practical organ for your Church, guaranteed saving.

FAST DELIVERY

The Film "SINGING PIPES" available free to GUILD CHAPTERS: Write:

325 College Road, New York 63, N. Y.

You are invited to hear
the new **MAAS**
"OCTAMONICALLY TUNED"
Cathedral Chimes
and
Tower Carillons



MAAS "Octamonically tuned" Cathedral Chimes and Carillons are the same fine, true, bell-tone chimes for which Maas is famous, but with an added quality produced by "octamonical tuning." . . . Now for the first time in any chimes, not only the pitch notes, but also the octave partials are TUNED—brought into harmonious concord with the related pitch notes.

NO INCREASE IN COST
This additional quality in the sound of MAAS CHIMES is yours at no extra cost. MAAS experience and production economies enable us constantly to improve and perfect the Maas Chimes without increasing prices . . . Investigate! . . . You will find it still true of Maas Chimes that "though their cost is lower, their value is immeasurably greater."

HEARING IS BELIEVING
Listen before you buy . . .

Your nearby Maas dealer invites you to call for a demonstration of these great Chimes and Carillons. Listen to MAAS . . . Hear with your own ears how we have achieved this new quality . . . how Maas Cathedral Chimes—without sacrificing the timbre of true bell tones—sound more truly IN TUNE than any other chime.

Accept no printed claims. Compare Maas Chimes with any other system. Let your EARS judge. Even the most critical listener will acclaim Maas superiority.

WRITE FOR DESCRIPTIVE LITERATURE AND NAME OF YOUR NEAREST DEALER
"Hearing is believing . . . Listen before you buy!"

MAAS ORGAN COMPANY

Dep't 29, 3015 Casitas Avenue
Los Angeles 26, California

Please send complete literature ☐ Mass Carillons
☐ Maas Cathedral Chimes ☐ Maas Automatic Players

Name _____

Address _____

Type Organ you have _____

Complete Organ Service

New Organs - Tuning - Repairs - Rebuilding
Organ Chimes - Amplified Tower Chimes
Maintenance, Modernizing, and Additions to Old Organs

JULIUS C. THIEMER

Organ Builder since 1909

8 Edward St., Lynbrook, L.I., N.Y.
1104 Carnegie Hall, New York City

Phone Lynbrook 9-0824
Phone: Plaza 9-2550

Ruth
Barrett **ARNO**
THE FIRST CHURCH OF CHRIST, SCIENTIST
BOSTON

**TITCOMB AND FAXON TO TEACH
AT NEW CRANBROOK SCHOOL**

In conjunction with the 1949 Cranbrook adult conference of the Diocese of Michigan, to be held June 19 to 23 at Cranbrook School, Bloomfield Hills, a newly-organized school of church music is announced. Classes will be conducted on the application of music to the service, covering the organization and direction of choirs and the use of the organ in service playing with suggestions for suitable materials and how to use them. The faculty will include Everett Titcomb and George Faxon, both of Boston. Mr. Titcomb, composer, choral conductor and authority on church music, is the organist and choirmaster of the Church of St. John the Evangelist and chairman of the department of church music at the New England Conservatory. Mr. Faxon, organist and choirmaster of the Church of the Advent, is a member of the organ faculties of the Longy Music School in Cambridge and the New England Conservatory.

THE UNITED TEMPLE CHORUS of Long Island, New York, Isadore Freed director, has announced its sixth annual competition for the Ernest Bloch award. Compositions must be based on a text from the Old Testament and suitable for women's chorus. The winner of the 1948 prize, Rene Frank of Pikeville, Ky., will receive \$150, plus publication by Carl Fischer, Inc., for his "Spite of Michael," at the annual concert of the chorus May 10.

School of Music**UNIVERSITY OF ILLINOIS**

RUSSELL H. MILES
PAUL S. PETTINGA

Organists — Recitalists

ELAINE BROWN

Director of "Singing City Project"
Sponsored by Temple University, Fellowship
House and The Philadelphia Inquirer
Address: Elaine Brown
3319 N. 22nd St., Philadelphia 40

Oliver Herbert

Mus. D.
The First Church in Albany
Albany, New York

Henry Fusner

M.S., A.A.G.O.
Recitals — Instruction
EMMANUEL BAPTIST CHURCH
Brooklyn 5, N. Y.

**CLARENCE
MADER**

Recitalist - Teacher
Immanuel Presbyterian Church
Los Angeles, Calif.

GEORGE C. WEBB

Instruction, Theory,
Harmony, Correspondence
14 Morningside Avenue
New York 26, N. Y.

Harold Reeves Yarroll

Organist - Choir Director
Central Presbyterian Church
Washington, D. C.
Instruction—Singing, piano, organ
Recitals

**NATIONAL GUILD
of
PIANO TEACHERS**

Suitable Incentives
Dignified Auditions
Balanced Repertoire
Lasting Prestige

Box 1113 Austin, Texas

CARL WIESEMANN, Mus.D.

Organist and Choirmaster
GRACE CHURCH
Newark 2, New Jersey

FREDERICK SCHLIEDER

School of Sacred Music
Union Theological Seminary, New York
IMPROVISATION
Summer Courses from Coast to Coast
853 Seventh Ave., New York 19, N. Y.

**RUSSELL BROUGHTON
F.A.G.O.**

St. Mary's School
Raleigh North Carolina

Harry H. Huber

M. Mus.
Kansas Wesleyan University
First Christian Church
SALINA, KANSAS

CORLISS R. ARNOLD

M. Mus.
Organist and Director of Music
First Methodist Church
El Dorado, Arkansas

HAROLD HEEREMANS

F.A.G.O. (CHM) F.T.C.L.
NEW YORK UNIVERSITY
CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

Harold Fink

Recitals
Box 242, Englewood, N. J.

Harold Tower

Organist and Choirmaster
The Church of Our Saviour
Akron 3, Ohio

HOWARD KELSEY

Second Baptist Church
Saint Louis

ARTHUR B.

WATSON

Gen. Mgr. Mich. Pipe Organ Co.
Box 195, Grand Rapids, Mich.

MICHIGAN'S ORGAN EXPERTS

Norman Caldwell Coombs 111

Bachelor of Arts
Organist and Master of the Choir
St. Mark's Church
Philadelphia

SHELDON FOOTE

F.A.G.O.
1720 West Montecito Avenue
Phoenix, Arizona

CLARENCE DICKINSON

Concert Organist
Organist and Director of Music,
The Brick Church.
Director-Emeritus of the School of Sacred
Music, Union Theological Seminary.
1149 Park Avenue, New York

CHARLES H. FINNEY

A.B., Mus. M., F.A.G.O.
HOUGHTON COLLEGE and
WESLEYAN METH. CHURCH
HOUGHTON, NEW YORK

HARRY E. COOPER

Mus. D., F. A. G. O.
Raleigh, North Carolina

William F. Spalding

Organist, St. Mark's Church
Denver, Colo.

CHARLES

F.A.G.O.

CRAIG

Instructor in Organ, Richmond Professional
Institute College of William and Mary
All Saints Church, Richmond, Virginia

RUSSELL G. WICHMANN

Chairman, Department of Music
Pennsylvania College for Women
Shadyide Presbyterian Church
Pittsburgh

Edward Eigenschenk

American Conservatory, Chicago
Second Presbyterian Church, Chicago
Concert Mgt., Frank Van Dusen
Kimball Hall, Chicago

*Julius***MATTFELD**

Columbia
Broadcasting System
New York

ERNEST WILLOUGHBY

A.R.C.M.
Organist and Choirmaster
CHURCH OF THE REDEEMER
BRYN MAWR, PA.
Director of Music
Baldwin School, Bryn Mawr, Pa.

Newton H. Pashley

First Presbyterian Church
Oakland, California

ELLA LEONA GALE, A.A.G.O.

Professor of Organ
Olivet Nazarene College
Kankakee, Illinois
Instruction Recitals

WILBUR HELD, F.A.G.O.

Ohio State University
Columbus, Ohio

William G.

BLANCHARD

ORGANIST
POMONA COLLEGE
CLAREMONT CALIFORNIA

CYRIL BARKER

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(U. of Detroit)
FIRST BAPTIST CHURCH — DETROIT

JAMES PHILIP JOHNSTON, F.A.G.O.

Organist and Choirmaster
CATHEDRAL CHAPEL
QUEEN OF ALL SAINTS
BROOKLYN, N. Y.

Charles Dodsley Walker**JOHN GROTH**

Broadway Tabernacle Church
New York City

Walter Flandorf

CHICAGO

W. A. GOLDSWORTHY

Composers' Consultant
42 Remsen St., Brooklyn 2, N. Y.

LUIS HAROLD SANFORD

Organist and Choirmaster
SECOND PRESBYTERIAN
CHURCH
NEWARK, NEW JERSEY

ROBERT KNOX CHAPMAN

Instruction Recitals
Cathedral Church of the Nativity
Bethlehem, Pennsylvania

LOIS HALL PETERSON



LOIS HALL PETERSON of Seattle is serving her second term as dean of the Washington Chapter of the American Guild of Organists. She is also vice-president of the Seattle Music Teachers' Association and for the last five years has been director of the Seattle Choral Club. Mrs. Peterson is organist and choir director at the Columbia Congregational Church.

Mrs. Peterson received her first instruction on the piano from her mother and for two and a half years studied voice and theory at the University of Idaho. Her varied experience has been not only at the organ, but as an accompanist and singer. For the last thirty years she has been doing solo work in churches, schools and clubs and was soprano soloist with the Seattle Philharmonic and Choral Society in the performances of "Elijah," "St. Paul" and other major works in the last four years, as well as soloist with the Seattle Scottish Choral Society and at the University Presbyterian Church. She has had eight years' experience playing Lutheran services and thirteen to fifteen years directing youth, adult and children's choirs. Mrs. Peterson was at St. Paul's Lutheran two years, Fremont Baptist one year and the Chinese Baptist Church one year, and for three years was musical director for the Pacific Synod Lutheran Bible Camp. Mrs. Peterson has been assistant director of the Seattle Scottish Choral Society two years.

WADE STEPHENS, Mus.M., M.D., was presented by the choirs of Calvary Methodist Church in his farewell-to-Washington recital March 29 at Calvary Church in the capital. In this last of more than 600 recitals played in Washington Dr. Stephens demonstrated his artistry in "O Guiltless Lamb of God," "O Man, Bemoan Thy Grievous Sin" and Fugue in E minor (Wedge), Bach; "Modal Suite," Peeters; "The Woman of Bethany," Weinberger; Impromptu, Vierne; Improvisation on a Gregorian Theme, No. 4, Titcomb; "Now Let Us All Rejoice," Karg-Elert; Andante (Sunrise Symphony), Haydn-Stephens, and Finale in B flat, Franck. Dr. Stephens, who has been organist of the Chapel of Jesus Christ of Latter-Day Saints for several years, has returned to Salt Lake City to take up the practice of medicine.

PIPE ORGANS

Yearly Maintenance Contracts

REBUILDING
ADDITIONS
REPAIRS
TUNING

Courteous and Dependable

Pipe Organ Service

by

Factory Trained Experts

Chester A. Raymond

Organ Builder

44 Spring St. Princeton, N. J.
Phone 935

JUDSON RAND RECITALS

Organist and Director of Music
St. Paul's Episcopal Church of
Flatbush, Brooklyn

Conductor of
Jersey City Choral Society

Riverdale Temple,
Riverdale, New York

Carnegie Hall — Studio 915
New York City

For Better Pipe Organ Service

in
Metropolitan Area of Chicago
Consult

D. S. WENTZ

3146 Rhodes Ave. Calumet 8341

A complete stock of parts available
for all makes of organ

GEORGE B. ARNOLD, JR.

Organist and Choirmaster

Epiphany Lutheran Church
Brooklyn, New York

JOSEPH W. CLOKEY

VALENTINA WOSHNER FILLINGER

Pittsburgh

A. Eugene Doult, M. M.

Huron College
Huron, S. Dakota

FRED WILLIAMS

A.B. F.A.G.O. M.Mus.

Fourth Church of Christ, Scientist
Cleveland

Mount Union College, Alliance, Ohio

Vincent E. Slater

Organist and Choirmaster

Plymouth Congregational Church
Fort Wayne, Ind.

Katharine Fowler, M. Mus.

Church of Our Saviour
Washington, D. C.

GLEN C. STEWART

M. Mus.

Alma College

Alma, Michigan

The CHARLES W. McMANIS Company

Organ Builders

TENTH AND GARFIELD

KANSAS CITY 2, KANSAS

GORDON E. YOUNG

TEXAS CHRISTIAN UNIVERSITY

HEINZ ARNOLD, Mus. M., F.A.G.O.

FACULTY, STEPHENS COLLEGE
COLUMBIA, MISSOURI

GEORGE A. JOHNSON, A. A. G. O.

ON TOUR 1948 - 1949

DIRECTION—ANTRINN BUREAU—PHILADELPHIA, PENNA.

Eastern Address:

206 WATER STREET

WARREN, PENNA.

Thomas H. Webber, Jr., A.A.G.O.

IDLEWILD PRESBYTERIAN CHURCH

MEMPHIS,

TENNESSEE

FRANK VAN DUSEN

Director School of Church and Choir Music—
American Conservatory

Professor of Organ, Piano and Theory—Wheaton College

Address Kimball Hall, Chicago, Ill. Tel.: Webster 9-0620

EDWIN ARTHUR KRAFT

will be teaching in Cleveland throughout the summer.

Two practice organs available.

Address all inquiries to Trinity Cathedral, Cleveland, O.

ADOLPH STEUTERMAN

Fellow of the American Guild of Organists

Professor of Organ—Southwestern University

Organist and Choirmaster

Calvary Episcopal Church — Memphis, Tennessee

Arthur C. Becker, Mus. D., A. A. G. O.

Lessons in Organ and Service Playing

De Paul University School of Music

64 E. Lake Street, Chicago

OBERLIN CONSERVATORY OF MUSIC

Exceptional opportunities for the Organ Student. Four Specialist Teachers
Department of choral singing and choir direction
Cultural advantages of Oberlin College

Twenty-three Pipe Organs for Teaching and Practice

Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

ALFRED GREENFIELD

Conductor

Oratorio Society of New York

Chairman, Department of Music, University College—New York University

Revealing

The most minute part of a Hillgreen-Lane pipe organ reveals the careful attention and high standards of the master craftsman. Workmanship like this has built superior quality and precision into every Hillgreen-Lane organ for over fifty years.

Hillgreen, Lane and Co.
ALLIANCE, OHIO

BUILDERS OF FINE PIPE ORGANS SINCE 1898

HELENA STAHL WINCHELL TO SOUTHTON, CONN., POST

Mrs. Helena Stahl Winchell of New Britain, Conn., has been appointed organist and choir director of the First Congregational Church, Southington, Conn. She will succeed Nelson C. Richmond, whose duties as field scout executive, Boy Scouts of America, New Britain Area Council, have made it necessary for him to resign the position he has held for the past four years. Mrs. Winchell will preside over a three-manual Frazee organ and will direct an adult choir and also a youth choir.

Mrs. Winchell, a pupil of Malcolm G. Humphreys, A.A.G.O., organist of St. Mark's Episcopal Church, New Britain, has acted for several years as his assistant, a position she will continue to fill in addition to her new duties.

THE ELGIN CHORAL UNION, Elgin, Ill., announces its second annual performance on Friday evening, May 13, at the Congregational Church. The work chosen for this year's concert is Mendelssohn's "Elijah." The musical director of the organization is Frank Kratky of the Elgin Academy Conservatory. The chorus of 125 voices consists of people in the community who are interested in choral singing. The Elgin Choral Union was formed in 1947 by C. Dean Chipman, director of the Elgin Academy Art Gallery, and choir directors of Elgin and nearby communities.

THE MORMON TABERNACLE CHOIR presented for the second Easter in succession works from the pen of Robert Leach Bedell, Ph.D., Mus.D., composer-in-residence at the Brooklyn Museum. On Easter morning in 1948 the choir sang Dr. Bedell's "Now Let the Full-Toned Chorus" while this Easter the choral work was the West-Bedell "Blow Ye the Trumpet in Zion," published in America for the first time, and a solo organ number, "Divertissement (Homage a Godard)," played by Dr. Frank W. Asper.

LOUIS F. MOHR & COMPANY ORGAN MAINTENANCE

2899 Valentine Ave., New York 58, N. Y.
Telephone: Sedgwick 3-5628
Night and Day

Emergency Service—Yearly Contracts
Harps — Chimes — Blowers

Expert Overhauling

"An Organ Properly Maintained Means
Better Music"

ALFRED G. KILGEN Organ architect and builder An organization of nationally- known expert organ artisans.

Factory and Studio: 1639 West Adams
Boulevard, Los Angeles 7, Calif.
Ph. REpublic 7521

Designer St. Patrick's Cathedral,
Carnegie Hall Organs, New York
City. Member Los Angeles Cham-
ber of Commerce.

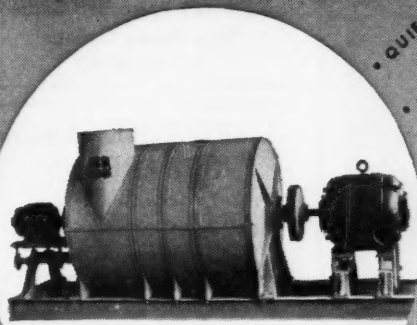
EDWARD A. HIGGINS PIPE ORGAN BUILDER

Rural Route No. 5 Peoria 8, Ill.

JEROME B. MEYER & SONS, INC., MFRS. QUALITY ORGAN PIPES

Pipes Scientifically Scaled, Artistically Voiced. Over 50 Years'
Service to the Pipe Organ Industry. A trial order will convince.
Milwaukee 7, Wisconsin

You can count on KINETIC



- QUIET
- COOL OPERATION
- ALL-METAL RUGGEDNESS
- LOW CURRENT CONSUMPTION
- EASY INSTALLATION
- VERSATILITY

VERSATILE CONSTRUCTION—designed so that any number of stages or fans can be assembled from stock parts to suit special requirements. • EASILY INSTALLED—all parts can be installed or dismantled without special tools; all are readily accessible for adjustment or lubrication. • ALL-ANGLE OUTLET—rotating outlet section allows adjustment to any angle within 180°, eliminating unnecessary pipe and elbow connections. Model and price list now available—write today!

KINETIC BLOWERS

DIVISION M. P. MOLLER, INC. HAGERSTOWN, MARYLAND

EDGAR S. KIEFER TANNING CO.

(Hand Leather Division)

TANNERS OF

LEATHER for the PIPE ORGAN and
MUSICAL INSTRUMENT TRADES

Send for Samples. Phone Franklin 0082

223 W. LAKE ST., CHICAGO, ILLINOIS

School of Music

UNIVERSITY OF REDLANDS

LESLIE PRATT SPELMAN
Ph.D., F.A.G.O.

MARGARET WHITNEY DOW
M.S.M., F.A.G.O.

Church and Residence Organs

L. D. Morris Organ Company
Mechanical Designers-Builders of Artistic
Experts FINE PIPE ORGANS Tone

Factory, 1768-70 Morse Avenue, Chicago 26, Ill.
Telephone: Briargate 4410

HAGERSTOWN ENGRAVING CO.

Successors to

DENISON BROS.

Manufacturers of
ORGAN STOP KNOBS FOR CHURCH
AND REED ORGANS

Name Plates, Pistons, Tilting Tablets,
Stop Keys, etc., of all kinds of
Ivory and Imitation Ivory

Established 1877.

233 E. FRANKLIN ST.,
HAGERSTOWN, MD.

Dennison Organ Pipe Co. Reading, Mass.

We Specialize in
Manufacturing Wood, Metal, Flue and
Reed Pipe Organ Stops

1847

1949

MAYLAND CHIMES & HARPS SINCE 1866 BROOKLYN NEW YORK

A. R. Temple & Associates
TUNERS - TECHNICIANS
ORGANS - ELECTRONICS
3952 WEST LAKE STREET
Chicago 24, Ill. Tel. Kedzie 3136

C. HAROLD EINECKE

Mus. D., Mus. B., F.W.C.C.

First Presbyterian Church
Santa Ana, California

WILLIAM SELF ALL SAINTS' CHURCH

WORCESTER, MASS.

Organist of the Worcester Art Museum

MISS LILLIAN WEST

MISS LILLIAN W. WEST ENDS
FORTY-EIGHT YEARS' SERVICE

Miss Lillian W. West completed forty-eight years as organist of Central Congregational Church, Newton, Mass., on Feb. 1. She played her first service Easter Sunday in 1901.

Miss West, piano pupil of Helen Hopekirk and Heinrich Gebhardt, studied organ and theoretical subjects with Carl K. McKinley and Raymond Robinson. She passed the examinations for the A.A.G.O. certificate in 1923.

Miss West was both organist and director at Central Church until the remodeling of the chancel in 1929, when the church's musical program was reorganized with two choral directors and Miss West as organist. During her long incumbency she has maintained a high standard and has won the respect and admiration not only of her own congregation, but of other church musicians. The church's large three-manual Hutchings organ was remodeled in 1929 and an echo organ was added by the Aeolian-Skinner Company in 1947.

For thirty-eight years Miss West has been connected with the All Newton Music School of 500 students, a community project, first in charge of the piano department and for the last five years as co-director of music.

Miss West is retiring as an active organist, but is continuing her work at the All Newton Music School.

DR. GEORGE W. VOLKEL will direct the final service of special music in All Angels' Church, New York, Sunday afternoon, May 8, when Haydn's "Creation" is to be sung. The next evening Dr. Volkel will give the third in a series of three recitals in the church. On the 17th he will be guest organist for the Easton, Pa., Oratorio Society's performance of the Verdi "Requiem." On May 22 he will conduct the festival choir of the New Jersey Federation of Music Clubs at the Second Presbyterian Church, Newark, N. J. On the 24th he will preside at the organ in St. Thomas' Church, New York, for the annual private concert of the subscribers of the New York Oratorio Society. Alfred M. Greenfield, the conductor, will direct a performance of Haydn's "Creation." May 25 Dr. Volkel will give a recital in the Park Methodist Church, Bloomfield, N. J.

EDOUARD NIES-BERGER, organist of Carnegie Hall, New York, played the dedicatory recital on a Kilsen organ at First Church, Congregational, Newbury, Mass., April 4. The church has just been completed and is of early colonial design.

HILARY J. BURKE
Voicing, tuning and finishing
520 N. Cogswell Rd.
El Monte, California



DAVID L. MACY
PIPE ORGAN BUILDER
COMPLETE PIPE
ORGAN SERVICE
MIDDLEVILLE, MICHIGAN

C. GRIFFITH BRATT

Mus. M. — A.A.G.O.

St. Michael's Episcopal Cathedral
Boise Junior College
BOISE, IDAHO

HARRIETTE SLACK

RICHARDSON

RECITALS

Emmanuel Lutheran Church
Rochester, N. Y.

J. HENRY FRANCIS

Mus. D.

DIRECTOR OF MUSIC EDUCATION
CHARLESTON, W. VA.

Stanley R. Avery

Cathedral Church of St. Mark
MacPhail College of Music
MINNEAPOLIS

HARRY WILLIAM MYERS

A.A.G.O.

Recitals

St. Paul Methodist Church
Louisville 5, Kentucky

MARION HUTCHINSON, F.A.G.O.

MacPhail College of Music
Central Lutheran Church

MINNEAPOLIS, MINN.

CHARLES J. KIDDER

PIPE ORGAN RESEARCH
ACOUSTIC & AERODYNAMIC

BINGHAMTON, N. Y.

Harris S. Shaw, A.A.G.O.

Piano — Organ
Musicianship

Address: 175 Dartmouth St., Boston, Mass.

GEORGE L. GANSZ

Lehigh University
Bethlehem, Pa.

Claude L. Murphree

F.A.G.O.

University of Florida
GAINESVILLE :: FLORIDA

WHITMER BYRNE, MUS. B.

Eighteenth Church of Christ, Scientist
RECITALS AND INSTRUCTION

7439 Luella Ave.
CHICAGO

MARSHALL BIDWELL

Carnegie Institute
Pittsburgh

AVAILABLE FOR RECITALS



assures
**QUIET
SMOOTH
SERVICE**

Quiet, smooth and reliable operation are important advantages that have predominated in thousands of colleges, churches and theatres using the Spencer Orgoblo.

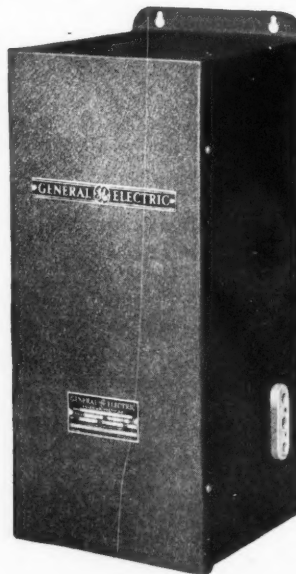
Operating efficiently at all loads without vibration, there is no disturbing noise. Sturdiness is another advantage assured by Orgoblo's all metal, rust-resistant, and reinforced construction.

With a minimum of attention—merely regular lubrication—your Orgoblo will give you long, reliable service. Many Orgoblos have been in service more than forty years.

318-D

SPENCER ORGOBLO
HARTFORD FOR CHURCHES, THEATRES
AND HOMES

THE SPENCER TURBINE COMPANY, HARTFORD, CONN.



The **ORGAN SUPPLY CORP.**
is proud to introduce
to the organ trade the
**GENERAL ELECTRIC
ORGAN POWER UNIT**

Designed by GE engineers especially for the pipe organ, it makes effective use of Selenium Plates which have been recently developed and which have proven superior to earlier types.

Available from stock in 10, 15, and 20 amp. sizes. Write for prices.

PIPE ORGAN Parts and Supplies

For repairing, modernizing and
enlarging pipe organs

ORGAN SUPPLY CORPORATION

540-550 E. Second St.

Erie, Penna.

Member of the Associated Organbuilders of America

HISTORY OF HEBREW MUSIC**TRACED IN NASHVILLE, TENN.**

A historical survey of choral church music from the ancient Hebrew synagogue to modern times was presented by the joint chapel choir and the Scarritt Singers under the auspices of the department of fine arts of Scarritt College, Nashville, Tenn., April 6. Louisa Palmore Pickard, a major in church music at Scarritt, formerly soprano soloist with the Westminster Choir, Princeton, N. J., was featured in the recitative and aria "Who Is the Holy One," from "The Passion" by Graun. Alice Ann Ayers of Chattanooga sang the alto solo in Lockwood's arrangement of the ancient Hebrew melody "All Thy Works Praise Thee." The soprano solo of "Treasures in Heaven" by Clokey was sung by Olga Sells. Donna Jean Cook, organist and instructor in music at Scarritt and Peabody Colleges, played "Stella Matutina," Dallier, and the Toccata on "Leoni" by Bingham.

Members of the joint university choir came from the faculties and student bodies of the Nashville School of Social Work, Scarritt College for Christian Workers and Vanderbilt School of Religion.

FOURTH CHURCH MUSIC**INSTITUTE HELD IN ATLANTA**

The fourth annual church music institute sponsored by the ministry of music of the Central Presbyterian Church, Atlanta, Ga., was conducted by the Rev. Hubert Vance Taylor March 16 through 20. More than 225 singers, directors, organists and pastors from thirty churches in nine cities, participated. This year the Atlanta Choral Directors' Association, an outgrowth of previous institutes, was active in the organization of the program. Mr. Taylor directed the institute. Dr. John Milton Kelly, head of the School of Sacred Music of San Francisco Theological Seminary, San Anselmo, Cal., and formerly director of sacred music for the Board of Christian Education of the Presbyterian Church in the U.S.A., directed the first three of these institutes.

The closing service Sunday afternoon, March 20, followed the theme of "The Life of Christ in Scripture and Song." Claribel Clark Taylor, organist of Central Church, played the prelude and postlude.

PHILIP MALPAS

M. Mus.

Organist and Choirmaster
CarillonneurCHRIST CHURCH CRANBROOK
Bloomfield Hills Michigan**LUDWIG ALTMAN**Organist, Temple Emanu-El, San Francisco
Organist, S. F. Symphony, Pierre Menoux Conductor
Organist, Second Church of Christ, Scientist,
Berkeley.**CHICAGO CLUB****OF WOMEN ORGANISTS**

President: Marion E. Dahlen

M.S.M.**F.T.C.L.****MAURICE GARABRANT**ORGANIST AND MASTER OF THE CHOIRS
THE CATHEDRAL OF THE INCARNATION
GARDEN CITY, N. Y.
ORGANIST, ADELPHI COLLEGE
COND., LONG ISLAND CHORAL SOCIETY**Clyde English**University of West Virginia
Morgantown, W. Va.**READ NEW THESIS!**
Organ Repertoire and Ideas

By Margaret L. Carrell

Up-to-date compilation and ideas on organ
literature for church and concert. Large and
small organs. Send \$1.00 for thesis.
RECITALS — INSTRUCTION
141 So. Norton Ave., Los Angeles 4, Calif.**DEAN H. CRAFT****Pipe Organ Service**Indiana Area
Repairs, Rebuilding, Additions
Tuning, Maintenance and Tonal
Improvements. All Makes.
Installations.2116 Park Ave. Indianapolis
Wa. 9656**PORTER HEAPS**

RECITAL ORGANIST

Chicago

Anne Versteeg McKittrick

F.A.G.O., Ch.M., F.T.C.L.

Preparation for A.G.O. and T.C.L.
Examinations

A limited number of pupils by mail

Grace Church, Brooklyn Heights
50 Grace Court, Brooklyn, N. Y.**Horace M. Hollister**

M.S.M.

ORGANIST - DIRECTOR
MT. LEBANON METHODIST CHURCH
PITTSBURGH, PA.**Kenneth Cutler**
RADIO STATION WILLTHE UNIVERSITY OF ILLINOIS,
URBANA**CLYDE A. NEWELL**Organist - Choirmaster
St. Patrick's R. C. Church
Brooklyn, New York
Teacher Voice - Organ**RICHARD PURVIS**Organist and Master
of the Choristers
Grace Cathedral San Francisco**HENRY OVERLEY**KALAMAZOO COLLEGE
INSTITUTE OF MUSICAL ART
KALAMAZOO (49), MICH.**FREDERICK MARRIOTT**Organist-Carillonneur
ROCKEFELLER MEMORIAL CHAPEL
University of Chicago**VINCENT H. PERCY**ORGANIST AND CHOIRMASTER
The Euclid Avenue Congregational
Church
CLEVELAND, OHIO**WILLIAM H. BARNES**MUS. D.
ORGAN ARCHITECT
ORGANIST AND DIRECTOR
FIRST BAPTIST CHURCH, EVANSTONAUTHOR OF
"THE CONTEMPORARY AMERICAN
ORGAN" (FOUR EDITIONS)1112 SOUTH WABASH AVENUE
CHICAGO 5**RUTH HARSHA**

M.S.M., Mus. D.

Sunset Park Methodist Church
The Methodist Hospital
Brooklyn

RECITALS INSTRUCTION

Katharine E. Lucke, F.A.G.O.
Peabody Conservatory of Music
Baltimore, Md.Preparation for A.G.O. Examinations
in Harmony, Keyboard Harmony
and Counterpoint
Keyboard Harmony Books Nos. 1 & 2**GEORGE WM. VOLKEL**

SAC. MUS. DOC., F.A.G.O.

All Angels' Church
New York CityFaculty, School of Sacred Music, Union Theological
Seminary, N. Y.
Organist, Chautauqua Institution, Chautauqua, N. Y.**FRANKLIN MITCHELL**LINFIELD COLLEGE
McMinnville, Oregon**FRANKLIN
COATES**

A.A.G.O., L.T.C.L.

LITTLE CHURCH
AROUND THE CORNER
Instruction in Boy Choir Training and Organ
1 EAST 29TH ST., NEW YORK CITY 16**J. H. OSSEWAARDE**

M.Mus., A.A.G.O.

Organist and Choirmaster
Calvary Church
New York City**DAVID C. BABCOCK**

Minister of Music

Main Street Methodist Church
Suffolk, Virginia**MARIE BRIEL HUMPHRIES**

M. MUS., A.A.G.O.

Chicago Temple
FIRST METHODIST CHURCH
Chicago**ERNEST E. HARDY**All Saints' Church
Belmont, Mass.Conductor of Student Nurses' Glee Club at
N. E. Deaconess Hospital, Boston**WAYNE FISHER**COLLEGE OF MUSIC
Cincinnati, Ohio

Lester W.

BERENBROICKOrganist and Choirmaster
West End Presbyterian Church, New York City**HERBERT E. HYDE**
RECITALSOLIVET COLLEGE
Olivet, Michigan**GEORGE NORMAN TUCKER**

MUS. BAC.

SAINT PAUL'S CHURCH
STEUBENVILLE,
OHIO

- INSTRUCTION -

GEORGE FAXONChurch of the Advent
Boston**Catherine M. Adams**

School of Music

University of Washington
Seattle 5, Washington
Organ Recitals Contralto Soloist**G. RUSSELL WING**

M.S.M.

Organist and Director
Presentations in
Sacred Art and Architecture
First Congregational Church
La Grange Illinois**VINCENT PARIS FISH**3rd Presbyterian Church
Elizabeth, New Jersey**FEDERAL LEE****Whittlesey**MINISTER OF MUSIC
CHURCH OF THE COVENANT
ERIE, PA.**Richard Keys Biggs**Blessed Sacrament Church,
Hollywood

Address 6657 Sunset Blvd., Hollywood

C. Albert Scholin, M.M.

Organist - Composer

Kingshighway Presbyterian Church
5010 Cabanne Ave.
St. Louis 13, Mo.**VAN DENMAN THOMPSON**

Mus. Doc., F.A.G.O.

DEPAUW UNIVERSITY
GREENCASTLE, IND.**Robert J. Crone**

MUS. BAC.

Organ and Theory Instruction
St. Andrew's Church
Louisville, Ky.

DAVID F. HEWLETT



DAVID F. HEWLETT, organist and choirmaster of St. Mark's Church-in-the-Bouwerie, historic Episcopal church on New York's lower east side, is building a volunteer choir with members drawn from the neighborhood around a nucleus of professionals. Plans are under way for musical events during the summer, when many tourists and students visit St. Mark's.

Mr. Hewlett, who went to St. Mark's as organist and choirmaster in September, 1948, is former director of music of St. Bernard's School. He also was organist and choirmaster of St. Luke's in Gladstone. During the war he was post organist at Camp Crowder, Mo., for a year before going overseas for two years with the Fifty-seventh Field Hospital in Germany. He then was assigned as technical sergeant to the office of the chief chaplain of the ETO in Paris, where he was organist of the American Pro-Cathedral both for the army choir and the regular cathedral service choir, and also for St. George's English Church.

Mr. Hewlett is the son of the Rev. George R. Hewlett of Newton, N. J. He attended Westminster Choir College and while a student was organist and choirmaster of Trinity Episcopal Church at Bayonne and St. Mary's Church at Keyport, N. J.

DR. ROBERT LEECH BEDELL will sail for Europe June 1 for a four months' tour. Much time will be devoted to research in fields relating to the organ and choral music.

JOHN FINLEY WILLIAMSONAnnounces . . . **MASTER CLASSES**

for
Singers, Organists, Conductors, and Music Supervisors
and VOCAL CAMPS for
Young People of High School and Junior College Age
July 25 to August 14

at
WESTMINSTER CHOIR COLLEGE

Clare Coci will be available for organ lessons

Address all inquiries to Rhea B. Williamson, Registrar, Princeton, N. J.

ANDRÉ MARCHAL

Organist, St. Eustache, Paris

Available**OCTOBER through JANUARY**

Single concerts. Comprehensive series covering the development of organ literature and forms. Series of Bach recitals to mark the 200th Anniversary. Private teaching and Master Classes.

Representative

Eleanor Wingate Todd, Cleveland Museum of Art

**SUMMER CLASSES
FOR
CHOIRMASTERS**

Two Identical Ten-Day Sessions

JULY 11 - 22

AUGUST 8 - 19, 1949

Complete Instructions for
Leaders of Boy Choirs and
Children's ChoirsTERMS AND FULL INFORMATION
ON REQUEST**G. DARLINGTON RICHARDS**

ST. JAMES' CHURCH

Madison Avenue at 71st Street
New York 21, N. Y.**Arthur Jennings****Recitals****UNIVERSITY
OF
MINNESOTA**Plymouth Church
Minneapolis, Minnesota**Felix F. Schoenstein
& Sons** Pipe Organ Builders
SAN FRANCISCO, CALIF.**HENRY L. ROXBEE & SON, MFRS.**Metal, Flue, and Reed
ORGAN PIPESScientifically scaled—Expertly made.
Masterfully voiced

1910 178 LOWELL ST., READING, MASS. 1940

*Albums
for the Organ***CESAR FRANCK**

Complete Organ Works in 4 Volumes

Vol. 1—3 Chorales

Vol. 2—Fantasy in C; Grande Piece
Symphonique; Prelude,
Fugue et Variation

Vol. 3—Pastorale; Priere; Final

Vol. 4—Fantasy in A; Cantabile;
Piece Heroique

each volume \$1.25

JOHANNES BRAHMS

Works for the Organ

Vol. 1—Eleven Choral Preludes

Vol. 2—Miscellaneous Compositions

each volume \$1.25

**ORGAN MASTERS OF THE
BAROQUE**

Vol. 1—J. Pachelbel

Vol. 2—G. Frescobaldi; C. Merulo;
J. J. Froberger; N. Bruhns; G.
Muffat; J. G. WaltherVol. 3—D. Buxtehude; F. W. Zachow;
W. H. Pachelbel; J. E. Eberlin;
J. S. Bach

each volume \$1.75

EDWARD B. MARKS MUSIC CORPORATION
RCA BUILDING RADIO CITY NEW YORK**ALLEN ...***First in the Field
of***ELECTRONIC
ORGANS****ALLEN ORGAN Co.**

INCORPORATED

ALLENTOWN, PENNSYLVANIA

